LIGHTROOM

THE ADOBE® PHOTOSHOP® LIGHTROOM® HOW-TO MAGAZINE

SEPT/OCT 2020 | ISSUE 64

OFFICIAL PUBLICATION OF kelbyone

MAKE IT SHARP!

Don’t let your photography go off the rails when it comes to capturing sharp images

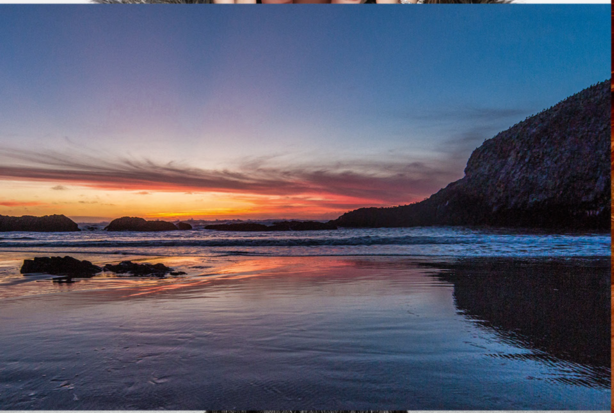
DEVELOPING THE SHOT

The new Hue option in local adjustments gives you total control over hair color and skin tones in portraits. p10

UNDER THE LOUPE

Let’s explore how we can get the most out of using color labels on images, folders, and collections. p24

COVER PHOTO BY DAVE WILLIAMS

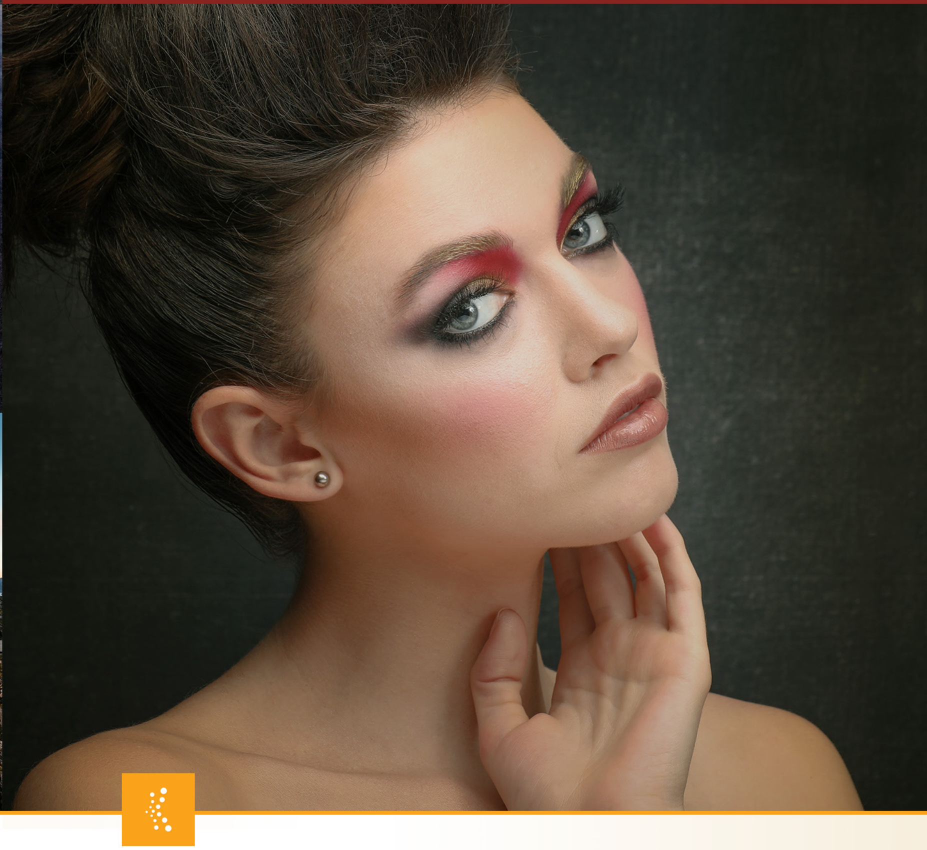


THE ULTIMATE
PHOTOGRAPHY
CRASH COURSE
with Scott Kelby

LIVE STREAM

kelbyonelive

VIEW ALL DATES



kelbyonelive KELBYONELIVE.COM | #KELBYONELIVE | FACEBOOK.COM/KELBYONEONLINE

© Sal Cincotta

Profoto A1

A small light at an even smaller price

To celebrate the Profoto A1, introduced as the world's smallest studio light, we are now giving you the opportunity to buy it at a new and lower price.

Discover more at profoto.com/a1

Profoto®

LIGHTROOM

THE ADOBE® PHOTOSHOP® LIGHTROOM® HOW-TO MAGAZINE SEPT/OCT 2020 | ISSUE 64

EDITORIAL:
Scott Kelby, *Editor-in-Chief*
Chris Main, *Managing Editor*
Kim Doty, *Associate Editor*
Barbara Thompson, *Copy Editor*
Cindy Snyder, *Technical Editor*

GRAPHICS:
Jessica Maldonado, *Art Director*
Margie Rosenstein, *Senior Graphic Designer*
Angela Naymick, *Senior Web/Graphic Designer*

MARKETING:
Ashley Fosse
Rachel Scott
Kleber Stephenson

WEB:
Adam Frick
Curt Husting
Yojance Rabelo
Aaron Westgate

PUBLISHING:
Scott Kelby, *Publisher*
Kalebra Kelby, *Executive V.P.*
Jean A. Kendra, *Business Manager*

ADVERTISING:
Kleber Stephenson, *Vice President of Business Development & Enterprise:* kleber@kelbyone.com

HOW TO CONTACT KELBYONE:
U.S. Mail: *118 Douglas Road East*
Oldsmar, FL 34677-2922
Voice: *813-433-5000* • **Fax:** *813-433-5015*
Customer Service: info@kelbyone.com
Letters to the Editor: lightroom@photoshopuser.com

COLOPHON:
Lightroom Magazine **was produced** *using Adobe Photoshop CC 2020 and Adobe InDesign CC 2020. Museo Sans was used for headlines and subheads. Frutiger LT Std for text.*

CONTRIBUTING WRITERS

SEÁN DUGGAN

is the co-author of ***Photoshop Masking & Compositing***, ***Real World Digital Photography***, and ***The Creative Digital Darkroom***. He leads workshops on digital photography, Photoshop, and Lightroom. Learn more at **SeanDuggan.com**.

MARTIN EVENING

is a photographer with a background in commercial studio photography. He's also an experienced technical reviewer, who has over the last two decades authored 25 books on Photoshop and Lightroom.

SEAN MCCORMACK

is the author of ***The Indispensable Guide to Lightroom CC***. Based in Galway, Ireland, he shoots subjects from musicians, models, and actors to landscapes and architecture. Learn more at **http://lightroom-blog.com**.

SERGE RAMELLI

is a cityscape and landscape photographer who hosts a weekly show where he shares his best photography tricks and postprocessing techniques. He specializes in HDR, black-and-white, and long-exposure photography of some of the nicest cities in the world.

ROB SYLVAN

is on staff at the **Digital Photo Workshops**, and author of ***Adobe Photoshop Lightroom Classic for Dummies*** and ***Taming Your Photo Library with Adobe Lightroom***. Learn more at **www.lightroomers.com**.

DAVE WILLIAMS

is a well-seasoned, UK-based travel photographer, educator, and blogger with internationally published work and a passion for sharing his knowledge of Adobe software. Dave lives by the mantra, "Lend me your eyes and I'll show you what I see."

LIGHTROOM
MAKE IT SHARP!
DEVELOPING THE SHOT
UNDER THE LOUPE

Cover Photo:
Dave Williams

An official publication of **KelbyOne**

This seal indicates that all content provided herein is produced by KelbyOne, LLC and follows the most stringent standards for educational resources. KelbyOne is the premier source for instructional books, DVDs, online classes, and live seminars for creative professionals.

All contents ©COPYRIGHT 2020 KelbyOne, LLC. All rights reserved. Any use of the contents of this publication without the written permission of the publisher is strictly prohibited. *Lightroom Magazine* is an independent journal, not affiliated in any way with Adobe Systems, Inc. Adobe, the Adobe logo, Acrobat, Illustrator, InDesign, Lightroom, and Photoshop are registered trademarks or trademarks of Adobe Systems, Inc. in the United States and/or other countries. All other trademarks mentioned belong to their respective owners. Some of the views expressed by contributors may not be the representative views of the publisher. ISSN 2470-7031 (online)

CONTENTS

Martin Evening

10 Developing the Shot
HAIR AND SKIN COLOR ADJUSTMENTS
BY MARTIN EVENING

Serge Ramelli

18 Lightroom Laboratory
WAVE PAINTING LONG EXPOSURES
BY SERGE RAMELLI

Rob Sylvan

24 Under the Loupe
MAKING THE MOST OF COLOR LABELS
BY ROB SYLVAN

Sean McCormack

30 Maximum Workflow
BORIS FX OPTICS
BY SEAN MCCORMACK

Dave Williams

44 Photography Secrets
MAKE IT SHARP
BY DAVE WILLIAMS

Scott Kelby

54 Questions & Answers
BY SCOTT KELBY

Seán Duggan

58 Tips & Tricks
BY SEAN DUGGAN

KelbyOne Members
Receive Exclusive Discounts

B&H
PHOTO - VIDEO - PRO AUDIO

The Professional's Source™

Log on to KelbyOne's website:
http://kelbyone.com/discounts

wacom
Adobe Creative Cloud
Photography plan:
Photoshop CC and Lightroom
12-month prepaid membership
Ps
Lr
Canon
PRO-1000
Canon
EOS
Canon
28-70
SHURE

877-885-1911
Consult a Sales Associate
or Live Chat online

www.BandH.com
Shop conveniently online

420 Ninth Ave, NYC
Visit Our SuperStore

NYC DCA Electronics Store Lic.#0906712; NYC DCA Electronics & Home Appliance Service Dealer Lic. #0907905;
NYC DCA Secondhand Dealer – General Lic. #0907906 © 2020 B & H Foto & Electronics Corp. JN150613

REUNITED, AND IT FEELS SO GOOD

You may have read about this already, as this is something we've been working on for a while, but this is the official announcement that we're recombining *Lightroom Magazine* with our sister publication *Photoshop User* into one big, single magazine. All your favorite columns and articles from here will move over into the new combined magazine (with the exception of this note from me, of course; there'll still be a note from me in each issue of *Photoshop User*, but not the one you get now in *Lightroom Magazine*).

This new combined magazine will now be a true monthly magazine, as we'll be expanding the number of issues to 12 per year (up from the current 10 a year we do now), and we'll be timing the release to the first business day of each month. That way, you can start each month with new techniques, inspiration, and the latest news and reviews. Internally, it will allow us to focus on creating the absolute best magazine for learning Photoshop and Lightroom on the planet.

Our plan is to launch the combined magazine with the November 2020 issue, so you should see it on the first of November (well, the second since that's the first business day).

In other Lightroom news, Adobe MAX is just around the corner, and that has historically brought new Lightroom features across all the Lightroom desktop and mobile applications. If Adobe does indeed release new features, we'll be covering them in *Photoshop User* (along with any Photoshop updates), on the KelbyOne member site, and on our sister site, **LightroomKillerTips.com**. So keep an eye out just in case.

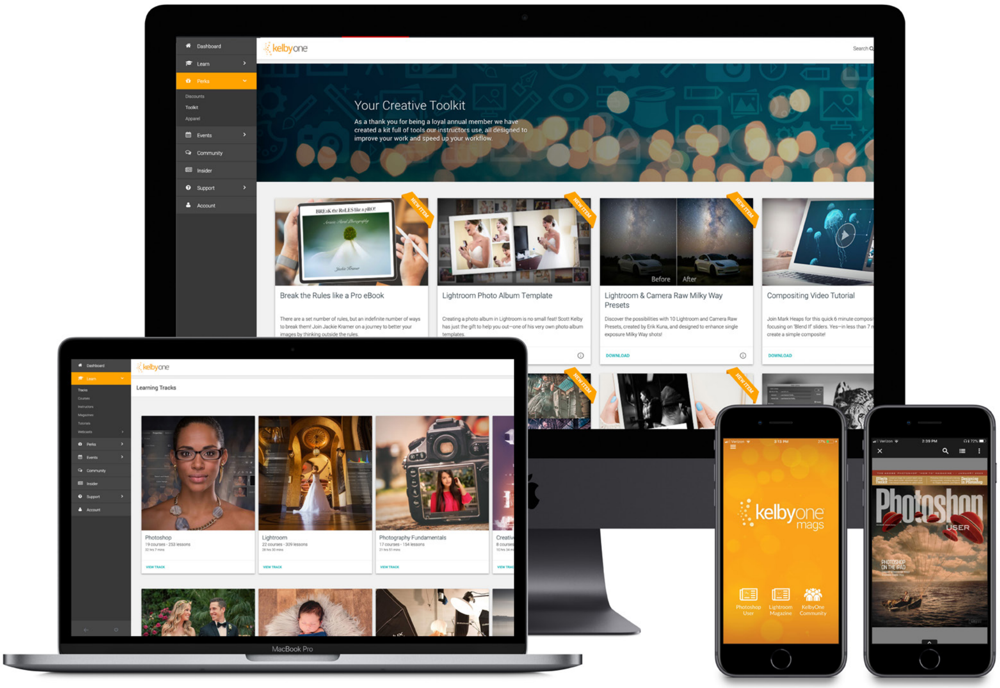
On the heels of our Landscape Photography Conference (it was a resounding success!), we're kicking off a new online conference. It will be something very different, but I think it's going to be awesome. We'll be revealing it within the next few weeks, so make sure you're following us on social: Jump on my Twitter page at **@ScottKelby** or my Facebook page at **facebook.com/skelby**, or follow KelbyOne on Twitter at **@KelbyOne** or on Facebook at **@KelbyOneOnline**, and you'll always be first to know about what's coming up.

We're wrapping up this standalone version of *Lightroom Magazine* with a bang—lots of great info as usual. Remember, it's not going away; it's just moving. I look forward to seeing you every month over in the new combined *Photoshop User* magazine.

Here's wishing you good health and lots of great images. See you next time. 🙂

All my best,

Scott Kelby
KelbyOne President & CEO
Editor & Publisher, *Lightroom Magazine*



Your Creative Toolkit

As a thank you for being a loyal annual member we have created a kit full of tools our instructors use, all designed to improve your work and speed up your workflow.

kelbyone
Dashboard
Learn
Perks
Events
Community
Insider
Support
Account
Break the Rules like a Pro eBook
Lightroom Photo Album Template
Lightroom & Camera Raw Milky Way Presets
Compositing Video Tutorial
Learning Tracks
Photoshop
Lightroom
Photography Fundamentals
kelbyone mags
Photoshop User
MacBook Pro

Benefit Spotlight

ARE YOU GETTING THE MOST OUT OF YOUR KELBYONE PRO MEMBERSHIP?

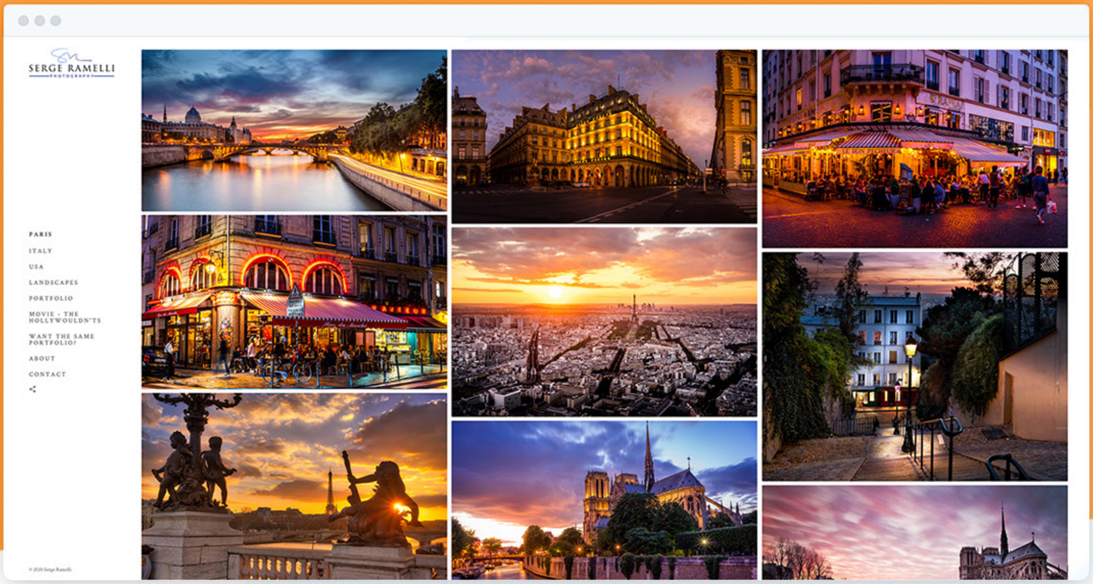
As a Pro member, you're receiving the ultimate experience with KelbyOne. This is our complete plan that includes everything to immerse yourself in learning. We want to make sure you know about all of the added benefits you're getting as a Pro member so you can take advantage of them all!

Pro members have access to our entire course library (700+ courses), including a new course every week, taught by world-class instructors who you know and love. In addition, you have hundreds of quick tips and tutorials, guided learning tracks, and the opportunity to live-learn through private members-only webcasts.

You can also get Photoshop, Lightroom, and photography help from the amazing members in our **Community**. You have access to all the new issues of ***Photoshop User*** magazine and ***Lightroom Magazine***, along with more than 130 back issues. You have access to a **Creative Toolkit** packed with brushes, presets, eBooks, and other fun freebies. And last, but certainly not least, there are significant **discounts** available from our partners, such as Apple, B&H Photo, and Mpix.

Do you know someone who should go Pro? **Share the added benefits of the Pro Membership** with them to help accelerate their learning today! ■

Discuss this Issue



Portfolio Websites and Photo Sharing Tools for **Great Photographers**

...all with built-in privacy settings that you control.

What You Get

- ✓ A **professional portfolio website** built ground up for photographers, so your photos get noticed
- ✓ A **cutting-edge gallery** with unlimited albums for projects, events, travels, personal use and clients
- ✓ **Photo-sharing** that you control, including disappearing albums
- ✓ Public/private albums and collections with password protection, watermarks, right-click-save, hide owner, and more **privacy and security**
- ✓ Built **specifically for photographers, no coding** required
- ✓ And more... **All the features you** could possibly need

And to make this offer completely irresistible...

We Will Build Your Portfolio Website FOR YOU

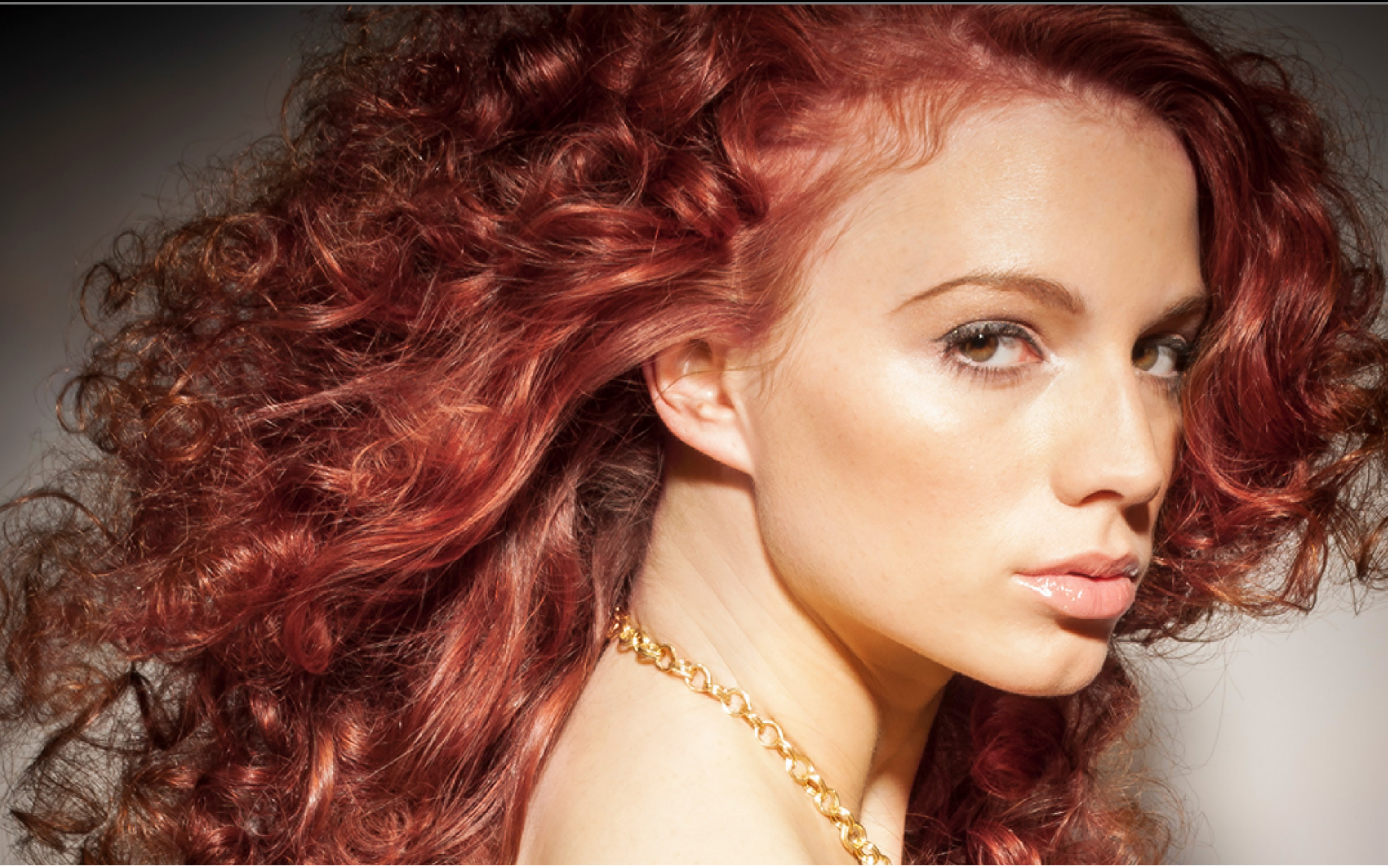
No matter what anyone says or what tools you use, trying to build your own website is not easy. It's like using Photoshop for the first time — you need to devote a lot of time and trial & error to figure it out.

However, you don't have to do it yourself. Let us take the frustration out of the process by having our professional web designers build your portfolio website. You'll get a **pro-grade photo sharing service** and a **portfolio website created for you**, all for about the same price you'd pay for hosting anywhere else.

Most great photographers have their portfolio websites built by web designers. Now, **you can too!** Click the button below and reserve your space now as seats are limited.

Go to www.slickpic.com/KelbyOne to resverve your spot

SlickPic



Developing the Shot | BY MARTIN EVENING

HAIR AND SKIN COLOR ADJUSTMENTS

This photograph is one I shot for a hairdresser client of mine named Brian Gallagher. I've spent a large part of my career working on hair shoots and over the years became well known for my photography, production, and retouching skills. Obviously, the arrival of Photoshop and high-quality digital capture has made quite a difference to the way professional photographers like myself work. Over time, I've found clients have become more reliant on the postproduction stage to correct things that couldn't be mastered in-camera, and the finished hairstyles are sometimes effectively created in Photoshop.

Brian's work is the exception. I've always admired the finish he applies to his hair work to produce simple, yet beautiful everyday hairstyles. When shooting hair photos such as the one shown here, it's essential to be fully prepared and ready to shoot from the moment the hair is good to go. For example, the curls in the hairstyle shown here were created using rollers, and I probably had a window of just 10 to 15 minutes in which to capture the hair looking at its best. Preparedness and speed are therefore essential.

With most subjects, I tend to over-expose slightly to the right. I do this more out of habit these days rather than out of necessity. The reason for this is to make full use of the number of levels of tone that can be captured by the sensor. For each stop *decrease* in exposure, you *halve* the available number of tones. Now this may not matter so much with more recent camera sensors that can capture greater bit-depths; but on the other hand, why throw away tone information, especially shadow tone, if you don't need to?

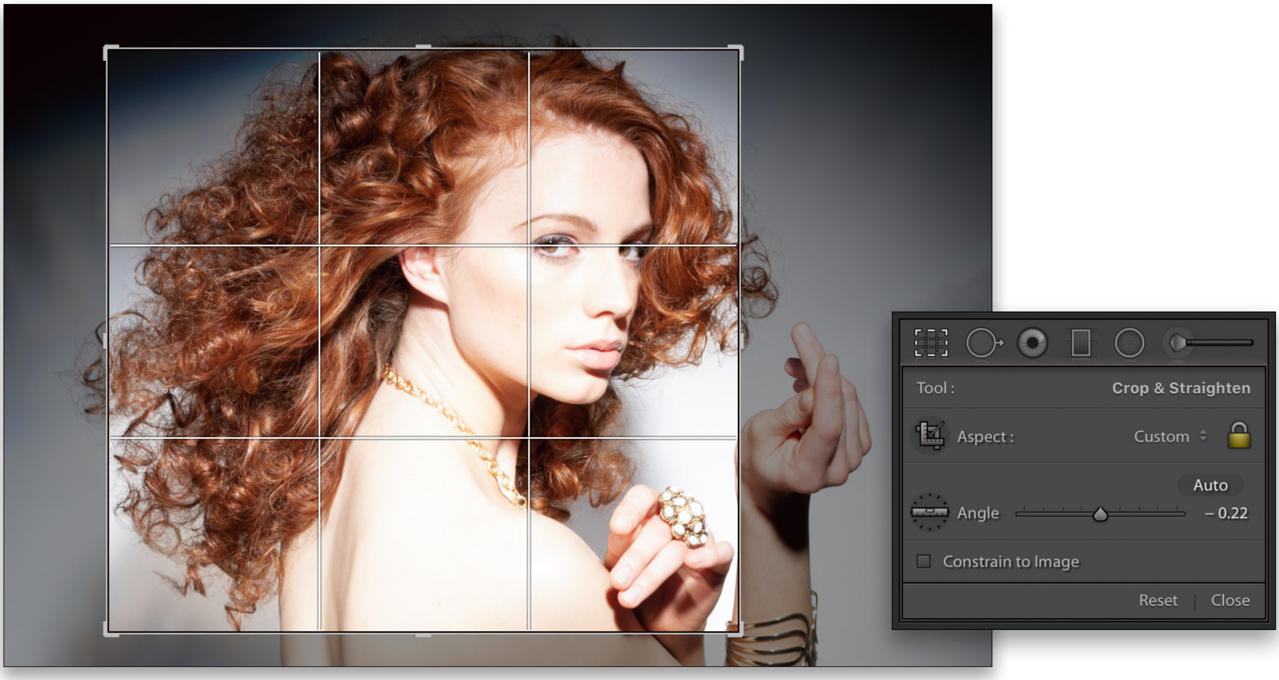
Original Image

For studio portraits, I never rely on the camera histogram because this has no relevance for RAW shooting. What I do is shoot a test exposure, then import and inspect the Histogram panel in Lightroom. This shows a true indication of the capture levels, and the histogram will adapt as I play around with the Exposure and other Basic panel tone controls. Should you over- or under-expose too much, you have the ability to check precisely for levels clipping. Some cameras are more forgiving than others when it comes to over-exposing, but generally I tend to over-expose by at least half a stop. Basically, I increase the exposure as much as I can get away with.

The localized Hue adjustments featured in the steps below are new to Lightroom. These now allow you to apply localized hue shifts when working with either the Graduated Filter, Radial Filter, or Adjustment Brush tools. In this article, I'll show how you can use this new control to apply hue adjustments either globally or locally, as well as at a more granular level by selecting the Use Fine Adjustment option.

THE STEPS

Step One: To begin, I selected the Crop Overlay tool (R) and applied a tighter crop to remove the hand on the right and center the viewer's attention on the face and hair.



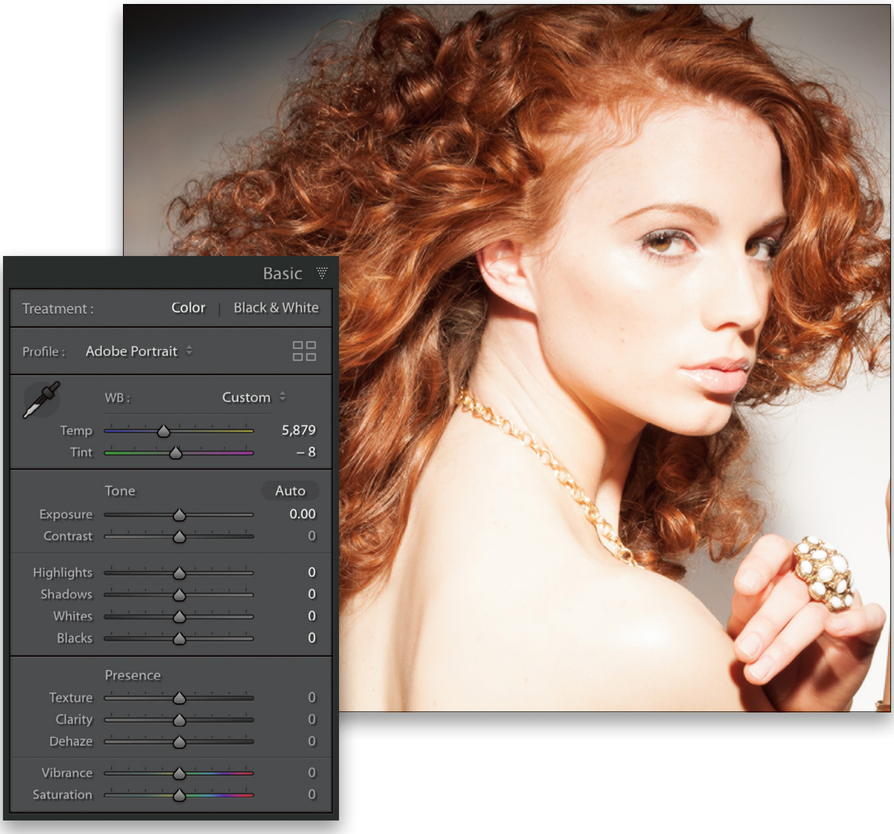
Tool : Crop & Straighten

Aspect : Custom

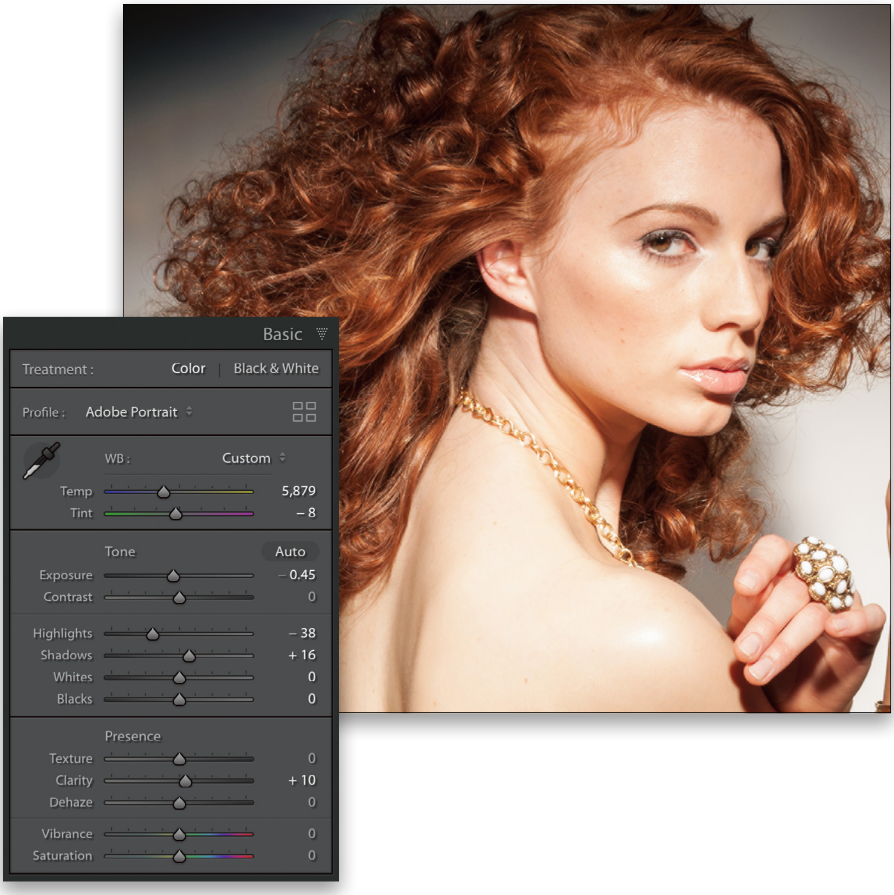
Angle − 0.22

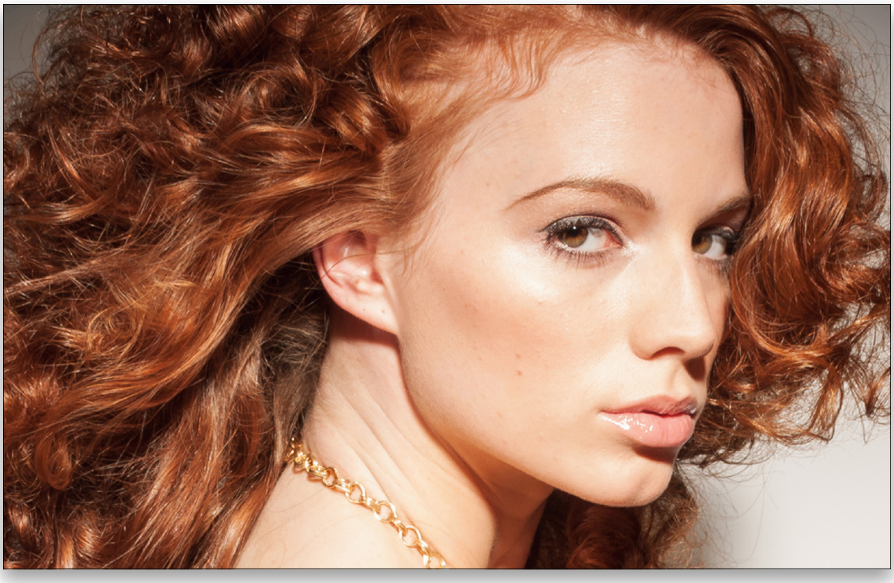
☐ Constrain to Image

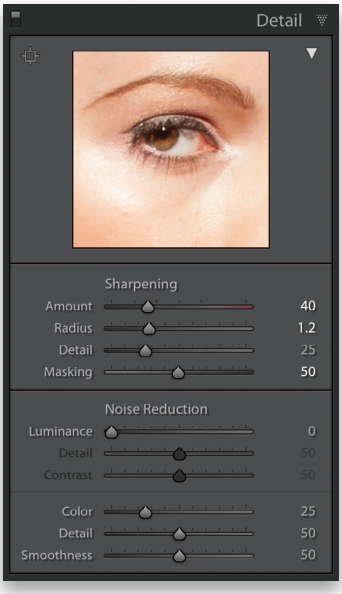
Step Two: I then went to the Basic panel to apply some basic color corrections. First, I selected the Adobe Portrait profile. Until recently, I've tended to avoid using the Portrait profile; but, since the introduction of new Lightroom profiles, I now find it can often be a good starting point for portrait and fashion photographs. In this step I also applied a custom white balance setting to add more warmth to the photo.


Basic
Treatment : Color | Black & White
Profile : Adobe Portrait
WB : Custom
Temp 5,879
Tint – 8
Tone Auto
Exposure 0.00
Contrast 0
Highlights 0
Shadows 0
Whites 0
Blacks 0
Presence
Texture 0
Clarity 0
Dehaze 0
Vibrance 0
Saturation 0

Step Three: I then paid attention to the tone settings: I applied a negative Exposure adjustment to counter the increased camera exposure and adjusted the Highlights and Shadows sliders to fine-tune the tone contrast and reveal more detail in the skin tones. I also boosted the Clarity to increase the midtone contrast.


Basic
Treatment : Color | Black & White
Profile : Adobe Portrait
WB : Custom
Temp 5,879
Tint – 8
Tone Auto
Exposure – 0.45
Contrast 0
Highlights – 38
Shadows + 16
Whites 0
Blacks 0
Presence
Texture 0
Clarity + 10
Dehaze 0
Vibrance 0
Saturation 0





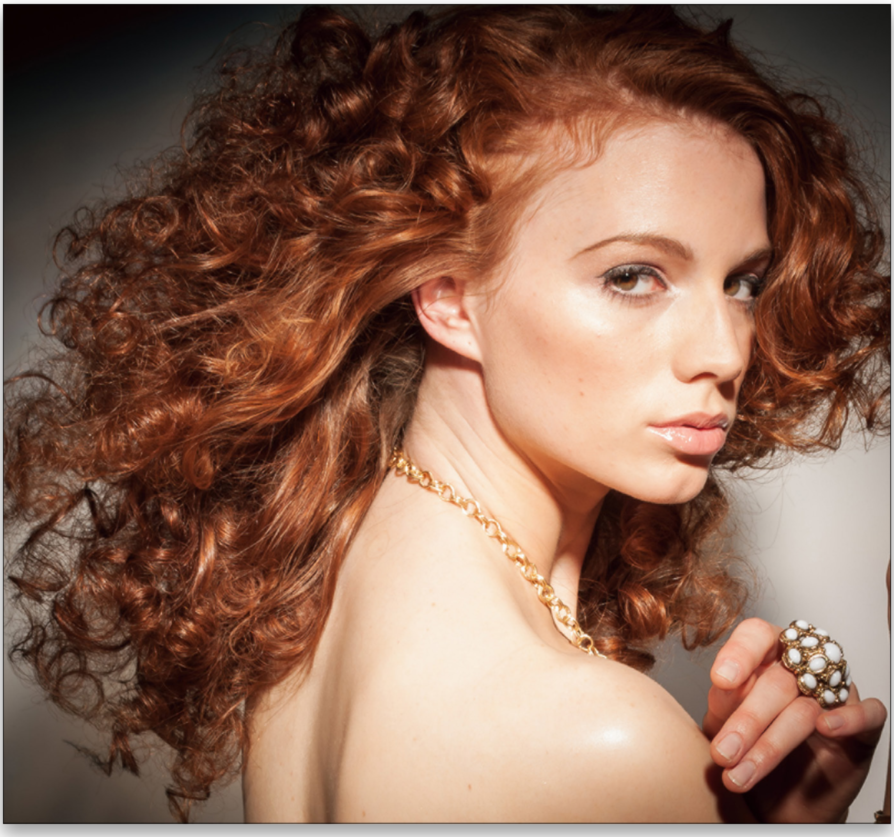
Detail

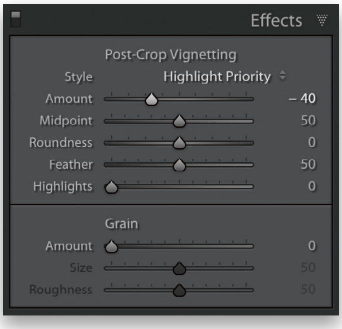
Sharpening
Amount 40
Radius 1.2
Detail 25
Masking 50

Noise Reduction
Luminance 0
Detail 50
Contrast 50

Color 25
Detail 50
Smoothness 50

Step Four: In this step, I went to the Detail panel, where I customized the default Sharpening settings. Here, I set the Radius to 1.2, which places more emphasis on sharpening the wide-edge details, such as the eyes, nose, and lips. I also set the Masking slider to +50, which restricted the sharpening to the wider edged areas, applying less sharpening to the smooth skin tones.





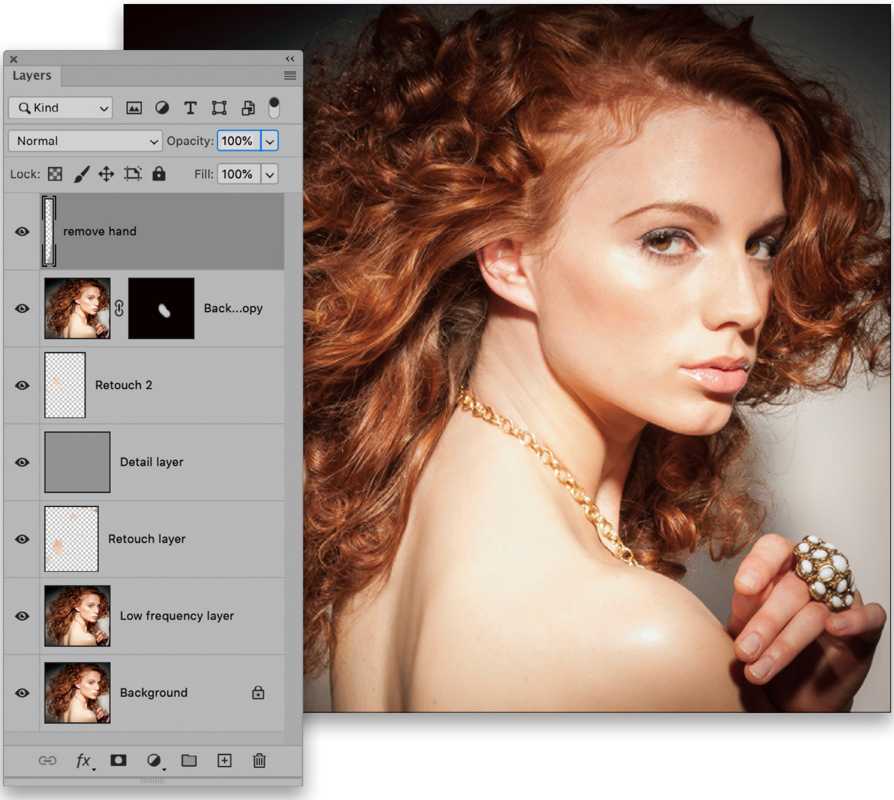
Effects

Post-Crop Vignetting
Style Highlight Priority
Amount – 40
Midpoint 50
Roundness 0
Feather 50
Highlights 0

Grain
Amount 0
Size 50
Roughness 50

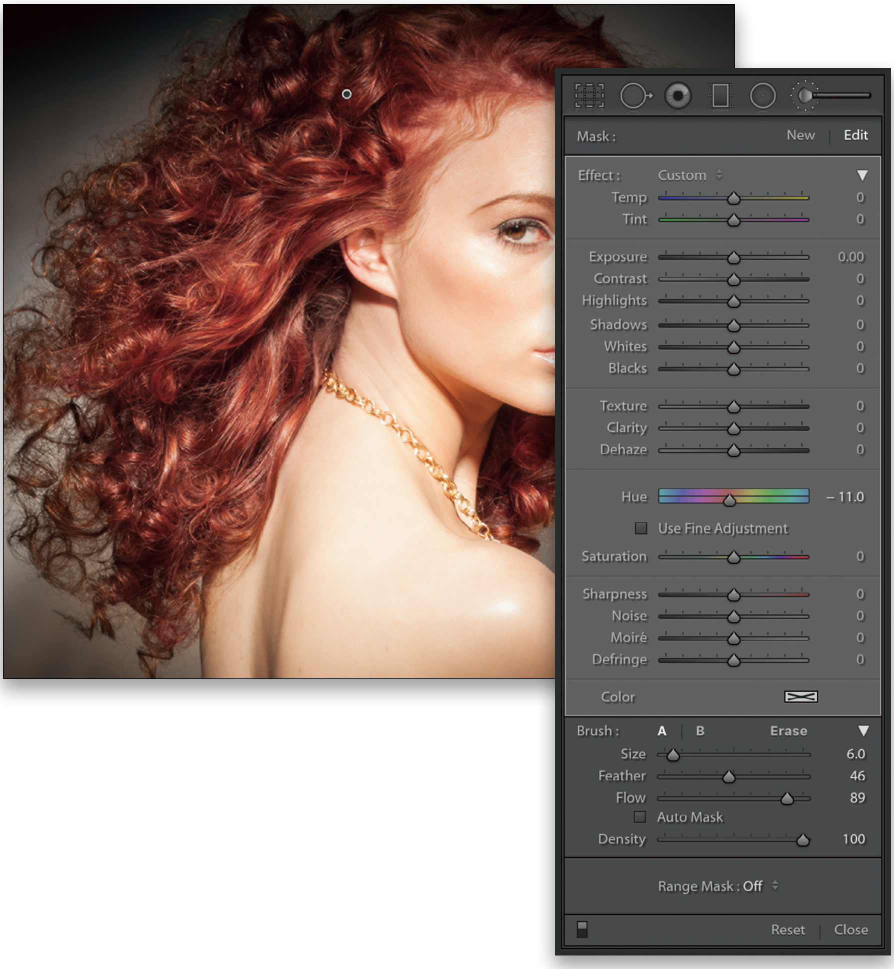
Step Five: Next, I moved to the Effects panel and applied a negative Highlight Priority Post-Crop Vignetting adjustment to darken the corners of this cropped image.

Step Six: Having now carried out all the main adjustments in Lightroom, I chose to edit this photo in Photoshop by selecting Photo>Edit in>Edit in Adobe Photoshop (Command-E [PC: Ctrl-E]). Once opened in Photoshop, I retouched the photo to soften the neck lines, remove some of the skin blemishes, and remove the last traces of the model's left hand from the bottom-right corner.

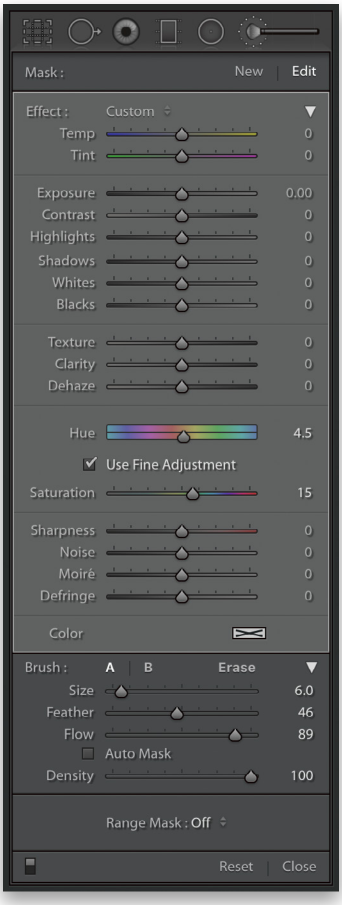


Layers
Kind
Normal
Opacity: 100%
Lock:
Fill: 100%
remove hand
Back...opy
Retouch 2
Detail layer
Retouch layer
Low frequency layer
Background

Step Seven: I saved the retouched Photoshop image, which in this instance saved the photo as a 16-bit ProPhoto RGB Tiff and automatically added it to the Lightroom catalog in the same Lightroom folder location as the original RAW file. In Lightroom, I selected the Adjustment Brush (K) and brushed over the model's hair. I did so with the Hue slider set to –11. This applied a magenta shift to the hue color of the painted areas, giving the model's hair a richer, flame-red appearance.



Mask : New | Edit
Effect : Custom
Temp 0
Tint 0
Exposure 0.00
Contrast 0
Highlights 0
Shadows 0
Whites 0
Blacks 0
Texture 0
Clarity 0
Dehaze 0
Hue – 11.0
☐ Use Fine Adjustment
Saturation 0
Sharpness 0
Noise 0
Moiré 0
Defringe 0
Color
Brush : A B Erase
Size 6.0
Feather 46
Flow 89
☐ Auto Mask
Density 100
Range Mask : Off
Reset | Close



Mask: New | Edit

Effect: Custom

Temp 0

Tint 0

Exposure 0.00

Contrast 0

Highlights 0

Shadows 0

Whites 0

Blacks 0

Texture 0

Clarity 0

Dehaze 0

Hue 4.5

☑ Use Fine Adjustment

Saturation 15

Sharpness 0

Noise 0

Moiré 0

Defringe 0

Color

Brush: A | B Erase

Size 6.0

Feather 46

Flow 89

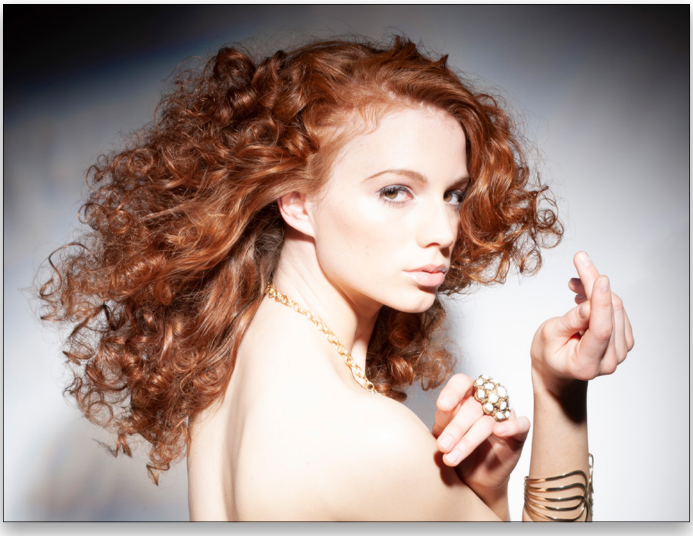
☐ Auto Mask

Density 100

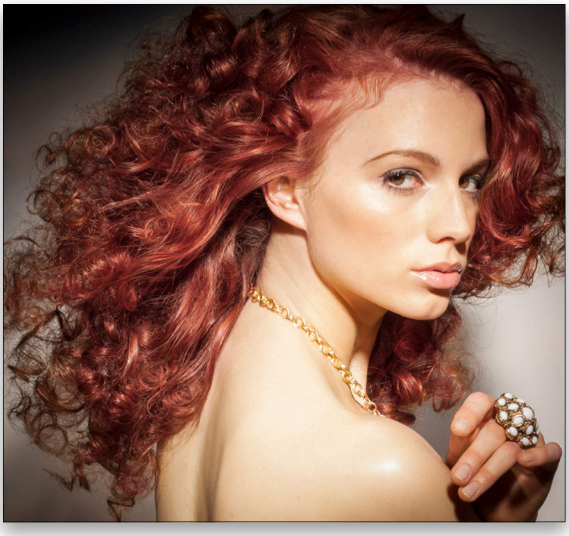
Range Mask: Off

Reset | Close

Step Eight: With the Adjustment Brush still selected, I clicked New at the top right of the Adjustment Brush panel so I could add a new adjustment to the skin tone areas only. This time I applied a smaller positive Hue adjustment, which gave the model's skin tones a more olive-colored appearance. If you look closely, you'll see that I enabled the Use Fine Adjustment mode for the slider. This made it easier for me to accurately control the fine level of Hue adjustment that was required to alter the skin tone color.



Before



After

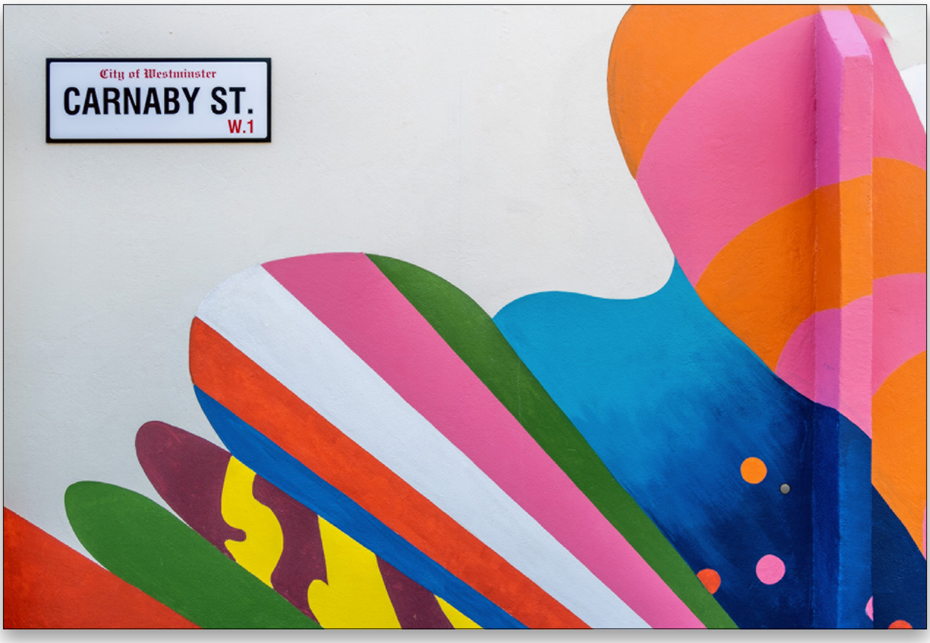
Localized Hue Adjustments

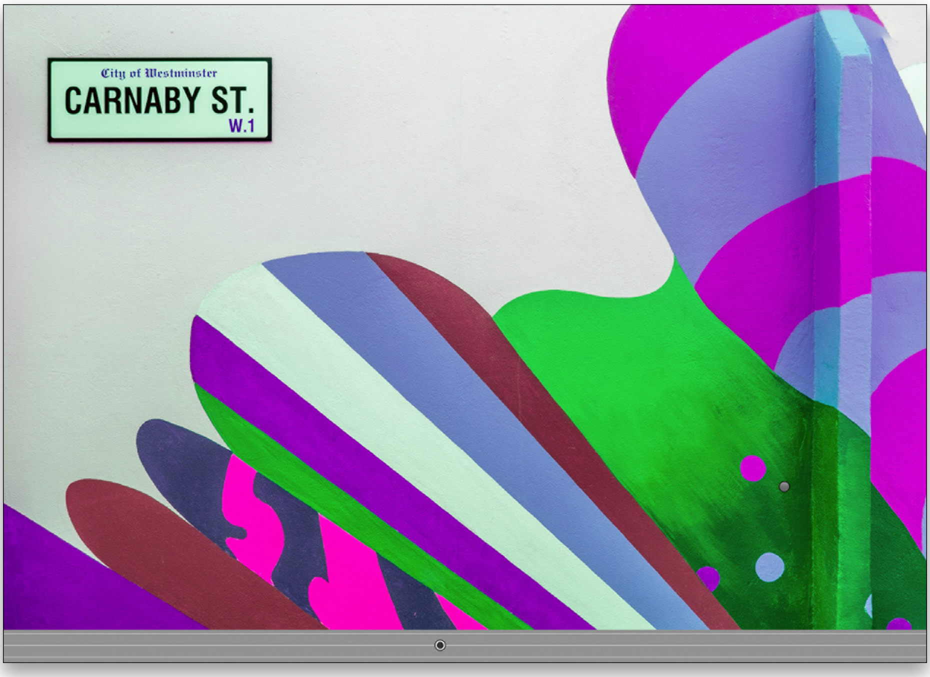
The Hue localized adjustment control was recently added to Lightroom. This slider offers further color control that adds to what can be achieved adjusting the Temperature, Tint, and Saturation sliders. There's also a Use Fine Adjustment option, which provides you with more granular control over the applied Hue color adjustments. Such adjustments are particularly useful when it comes to adjusting skin tones, because this provides the necessary fine-detail control to apply subtle color edits. This is one of the criticisms I previously had of Lightroom color editing: ultra-fine color adjustments weren't possible.

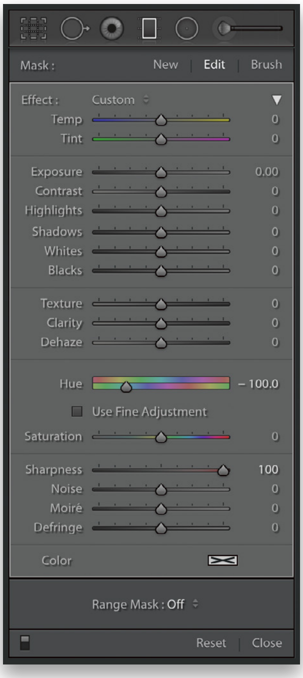
One way to apply localized Hue adjustments is to select the desired tool, such as the Graduated Filter, Radial Filter, or Adjustment Brush to define the local area you wish to edit, and adjust the sliders (as shown in the above example with the hair and skin).

Alternatively, you can also apply a global adjustment by adding a Graduated Filter off-canvas to one side of the image. Any adjustments you apply then will affect the entire image. For example, it has always been possible to evenly shift the hue color by going to the HSL panel and evenly adjusting all the Hue sliders. In fact, I created a set of presets that apply Hue slider settings of 30, 60, and so on. By applying a global local adjustment, I can now simply drag the Hue slider to apply interesting coloring effects. ■

Discuss this Issue







Effect : Custom
Temp 0
Tint 0
Exposure 0.00
Contrast 0
Highlights 0
Shadows 0
Whites 0
Blacks 0
Texture 0
Clarity 0
Dehaze 0
Hue – 100.0
☐ Use Fine Adjustment
Saturation 0
Sharpness 100
Noise 0
Moiré 0
Defringe 0
Color
Range Mask : Off

ALL IMAGES BY MARTIN EVENING

PHOTOGRAPHER MATCHING SERVICE

Connect with clients to help grow your business

All photographers welcome!

Visit: imageconnect.usa.canon.com/join

Canon IMAGE CONNECT

Lightroom Laboratory | BY SERGE RAMELLI

WAVE PAINTING LONG EXPOSURES

Wave painting is something I enjoy with great long-exposure images. In this article, I want to share with you a few tips on shooting long exposures and how to do wave painting in Lightroom so your photos from the beach look spectacular but still natural.

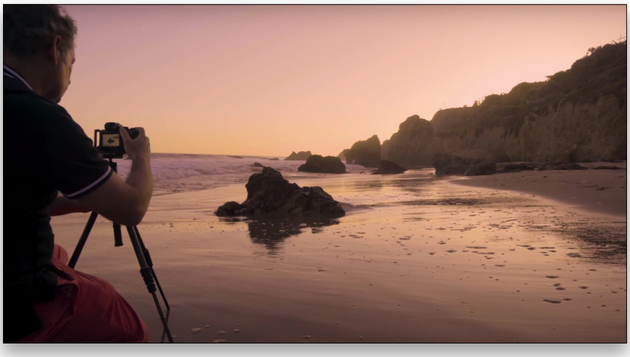
THE PHOTO PROCESS

1. Use a Good Tripod and Self-Timer

The key here is to use a sturdy tripod along with a remote shutter release or the self-timer on your camera. Pressing the shutter button directly will shake the camera, making your long exposures blurry. For a nice long exposure of the waves, set the shutter speed from 1–3 seconds.

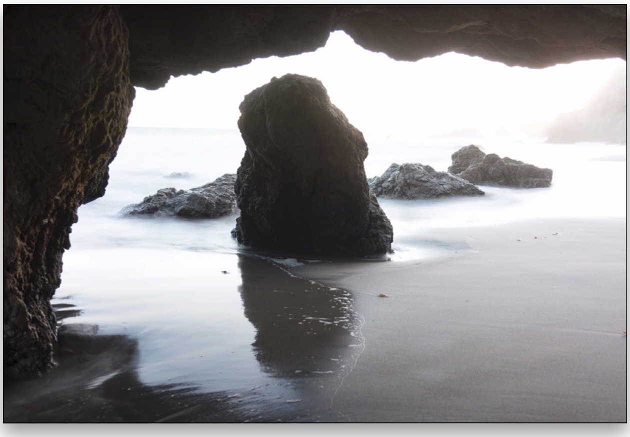
2. Find a Good Foreground, Middle Ground, and Background

Composition is important in photography but even more so for wave painting. You'll want to find a good foreground element to enhance the movement of the water.



3. Shoot HDR as Needed

Depending on the contrast of the light in the scene, you may decide it's worth shooting HDR. If you're going to shoot HDR, make sure to capture –2.0 and +2.0 exposures to get a lot of data in the highlights and shadows. I advise HDR in situations of extreme dynamic range.



4. You Don't Need an ND Filter

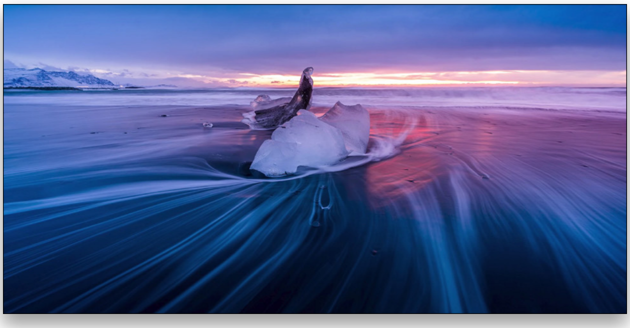
Because you're going for an exposure between 1–3 seconds, you don't need a neutral density (ND) filter. Also, you'll want to shoot at sunset when the light is much nicer and doesn't force you to use an ND filter.

5. Shoot Toward the Good Light

As mentioned earlier, you want to shoot at sunset when the light is the nicest. The best light is usually on the west side, but you might be surprised, so look around for the optimum light and great clouds to really get the perfect shot.

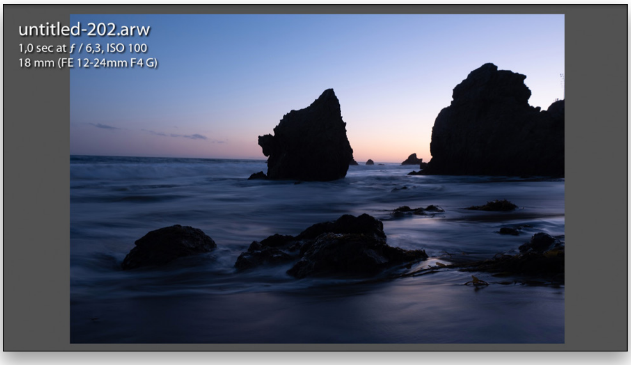
6. Shoot Toward the Waves

It's not always easy to shoot toward the waves because you also need to keep a good composition; but it's very important for wave painting. It will create beautiful leading lines and give you great motion within the water.



7. Shutter Speed

As noted earlier, shooting between 1–3 seconds is crucial. In my experience, 1 second works best for me, but you need to experiment for yourself. You won't be able to do wave painting if you're doing a 10–20-second long exposure. Keep your ISO at the lowest possible (around 100), and your aperture between 4–10. Focus



untitled-202.arw
1,0 sec at ƒ / 6,3, ISO 100
18 mm (FE 12-24mm F4 G)

ALL IMAGES BY SERGE RAMELLI

on your foreground element and play with the exposure between 1–3 seconds, and you're good to go!

8. Shoot in Manual

The great advantage of shooting in manual is that all of your photos from the same shoot will have the same settings, which will make it easier to synchronize your retouch across multiple images (see #12 below).

THE POST PROCESS

9. Start with Lightroom Presets to Retouch Your Photos

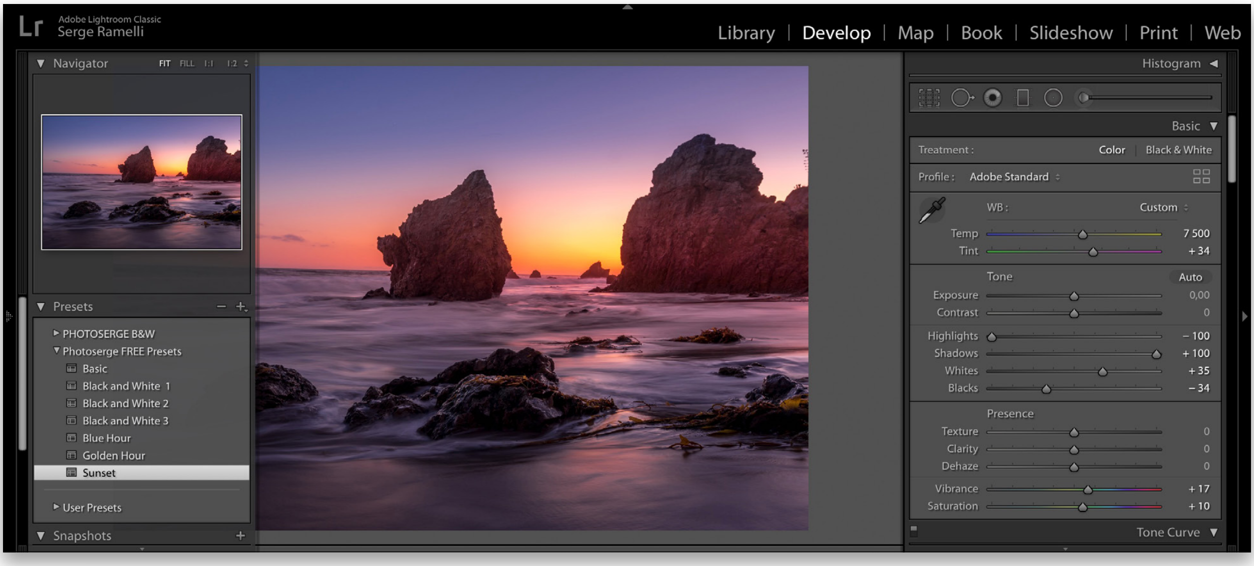
I highly advise that you use Lightroom presets, as it will make your retouch smoother and faster! You can find presets on the web (including some **free ones** that I offer), or you can even create your own. Here we used one of my custom presets that I call "Sunset" and, with one click, you can see that there's already a nice look.

10. Tweak the Preset for Each Photo

A preset is always just a starting point, so now you can tweak the settings and adapt it to your photo. Here are the basic settings used for this photo: Blacks at –28, Whites at +20, Contrast at +46, and Tint at +24 to make it a little less magenta (see bottom image).

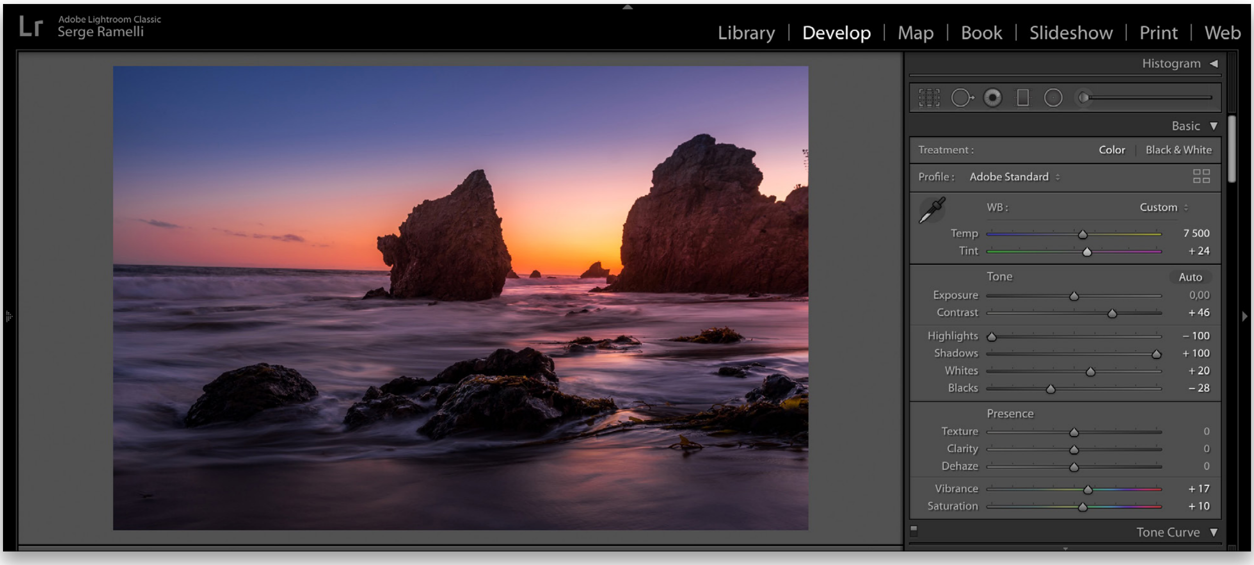
11. Wave painting

For the wave painting, grab the Adjustment Brush (K), boost the Exposure to around 0.5, and set both the Flow and Density in the Brush section near the bottom of


Lr
Adobe Lightroom Classic
Serge Ramelli
Library | Develop | Map | Book | Slideshow | Print | Web
Navigator FIT FILL 1:1 1:2
Presets
PHOTOSERGE B&W
Photoserge FREE Presets
Basic
Black and White 1
Black and White 2
Black and White 3
Blue Hour
Golden Hour
Sunset
User Presets
Snapshots
Histogram
Basic
Tone Curve

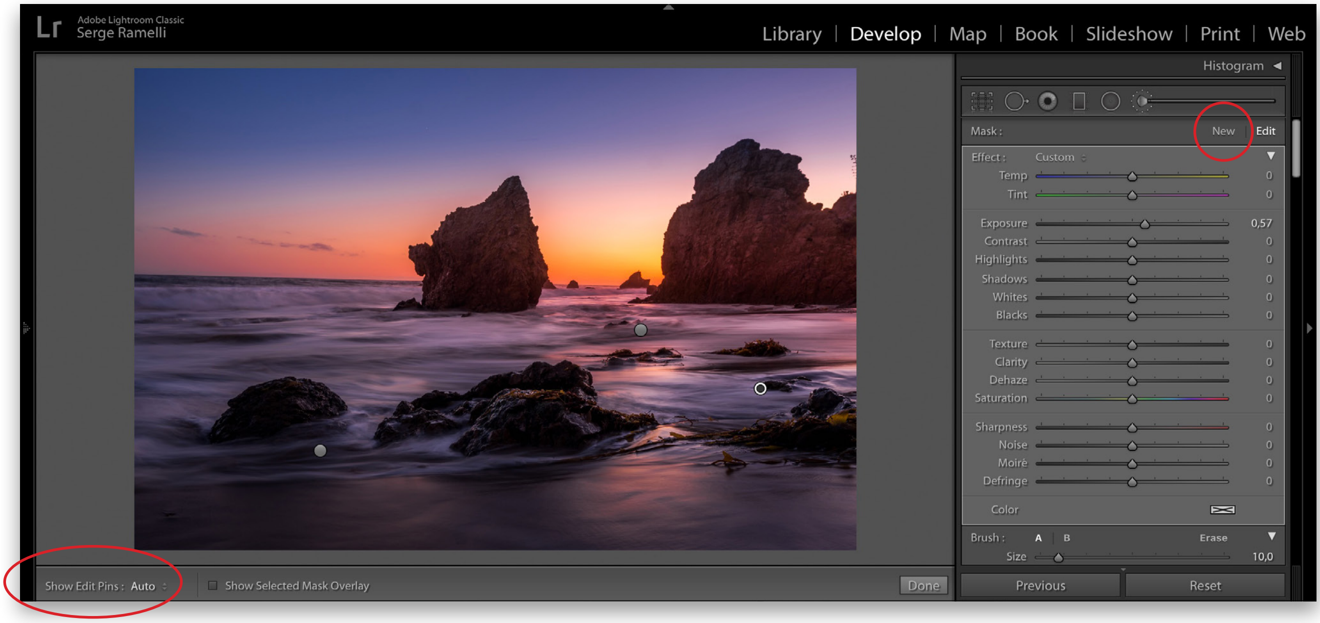
Treatment: Color Black & White
Profile: Adobe Standard
WB: Custom
Temp 7 500
Tint + 34
Tone Auto
Exposure 0,00
Contrast 0
Highlights – 100
Shadows + 100
Whites + 35
Blacks – 34
Presence
Texture 0
Clarity 0
Dehaze 0
Vibrance + 17
Saturation + 10

9. Start with Lightroom Presets to Retouch Your Photos


Lr
Adobe Lightroom Classic
Serge Ramelli
Library | Develop | Map | Book | Slideshow | Print | Web
Histogram
Basic
Tone Curve

Treatment: Color Black & White
Profile: Adobe Standard
WB: Custom
Temp 7 500
Tint + 24
Tone Auto
Exposure 0,00
Contrast + 46
Highlights – 100
Shadows + 100
Whites + 20
Blacks – 28
Presence
Texture 0
Clarity 0
Dehaze 0
Vibrance + 17
Saturation + 10

10. Tweak the Preset for Each Photo

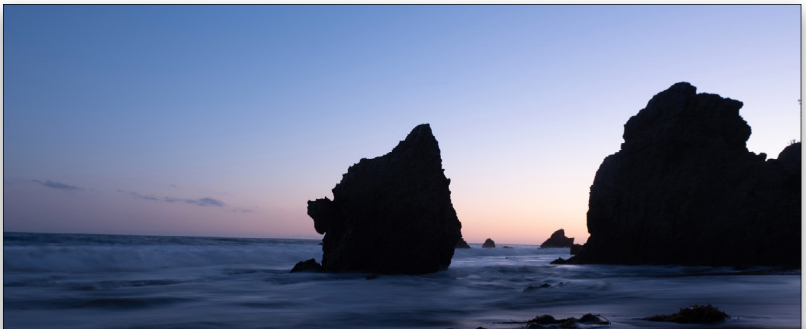

Lr
Adobe Lightroom Classic
Serge Ramelli
Library | Develop | Map | Book | Slideshow | Print | Web
Histogram
Mask :
New
Edit
Done
Previous
Reset
Erase

Effect : Custom
Temp 0
Tint 0
Exposure 0,57
Contrast 0
Highlights 0
Shadows 0
Whites 0
Blacks 0
Texture 0
Clarity 0
Dehaze 0
Saturation 0
Sharpness 0
Noise 0
Moiré 0
Defringe 0
Color
Brush : A B
Size 10,0
Show Edit Pins : Auto
☐ Show Selected Mask Overlay

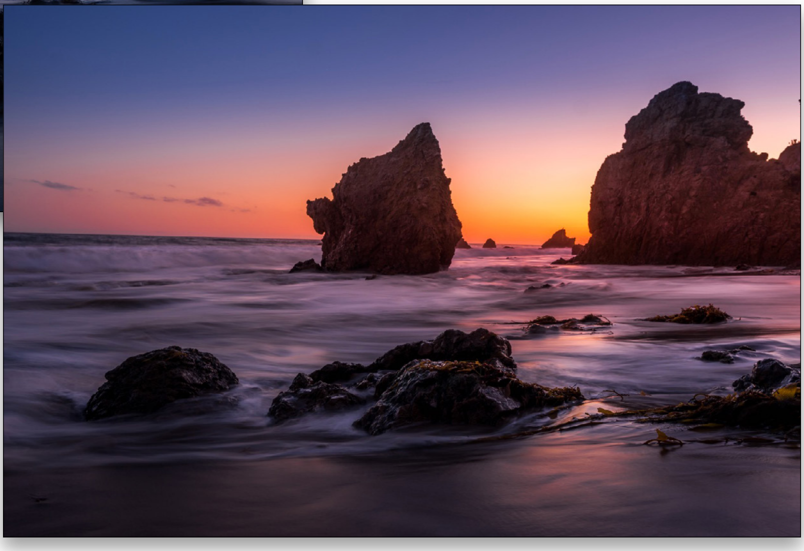
the panel to around 70. Now lightly brush over one of the waves. You'll want to create a new brush for each wave, and pile up layers of brushstrokes to give you more control over the results. To create a new brush, simply click the word "New" at the top left of the Adjustment Brush panel.

Tip: Select Auto in the Show Edit Pins drop-down menu below the image on the left so the pins aren't visible when your mouse isn't over the photo. This way you can better appreciate the results of your brushstrokes.

Here are the before and after photos:



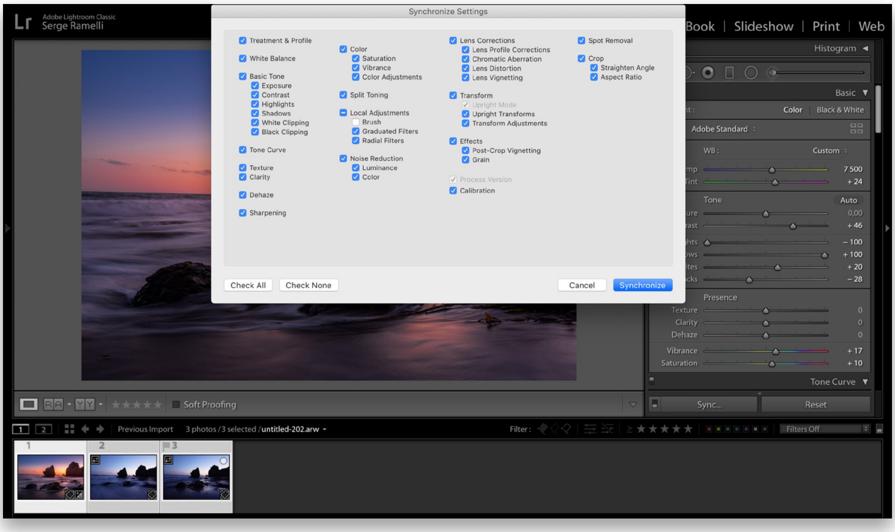
Before



After

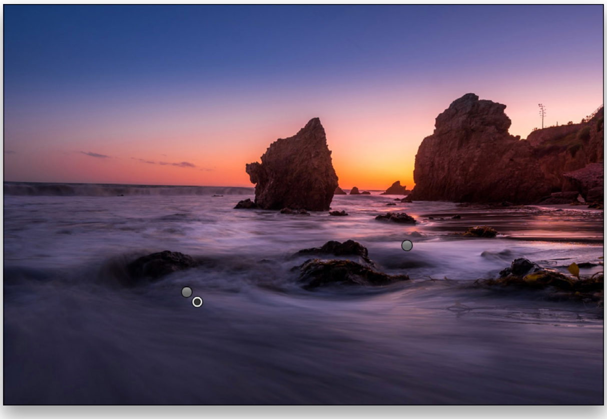
12. Because You Shot in Manual

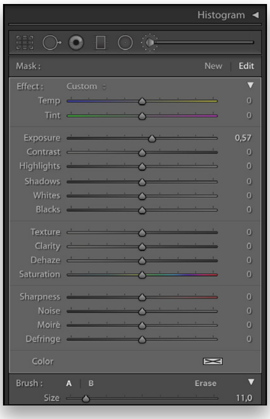
You can easily synchronize your first retouch with the rest of the images from that shoot because you shot in manual (see #8 above) and all your photos have the same settings. With the image you just edited still the active image, Command-click (PC: Ctrl-click), or Shift-click, the images you want to synchronize in the Filmstrip. Click the Sync button below the right-side panels to open the Synchronize Settings dialog, choose the settings you want to sync, and click Synchronize. You'll just have to do the wave painting again with the Adjustment Brush because the waves will be different, but this will definitely gain you time!


Synchronize Settings

☑ Treatment & Profile
☑ White Balance
☑ Basic Tone
  ☑ Exposure
  ☑ Contrast
  ☑ Highlights
  ☑ Shadows
  ☑ White Clipping
  ☑ Black Clipping
☑ Tone Curve
☑ Texture
☑ Clarity
☑ Dehaze
☑ Sharpening
☑ Color
  ☑ Saturation
  ☑ Vibrance
  ☑ Color Adjustments
☑ Split Toning
⊟ Local Adjustments
  ☐ Brush
  ☑ Graduated Filters
  ☑ Radial Filters
☑ Noise Reduction
  ☑ Luminance
  ☑ Color
☑ Lens Corrections
  ☑ Lens Profile Corrections
  ☑ Chromatic Aberration
  ☑ Lens Distortion
  ☑ Lens Vignetting
☑ Transform
  ☑ Upright Mode
  ☑ Upright Transforms
  ☑ Transform Adjustments
☑ Effects
  ☑ Post-Crop Vignetting
  ☑ Grain
☑ Process Version
☑ Calibration
☑ Spot Removal
☑ Crop
  ☑ Straighten Angle
  ☑ Aspect Ratio

Check All
Check None
Cancel
Synchronize
Adobe Lightroom Classic
Serge Ramelli
Book | Slideshow | Print | Web
Histogram
Basic
Soft Proofing
Sync...
Reset
Previous Import
3 photos /3 selected /untitled-202.arw
Filter :
Filters Off

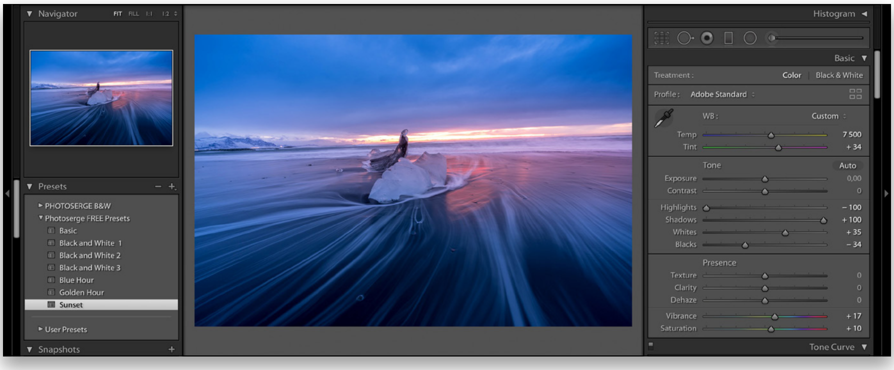



Mask : New | Edit
Effect : Custom
Temp 0
Tint 0
Exposure 0,57
Contrast 0
Highlights 0
Shadows 0
Whites 0
Blacks 0
Texture 0
Clarity 0
Dehaze 0
Saturation 0
Sharpness 0
Noise 0
Moiré 0
Defringe 0
Color
Brush : A | B Erase
Size 11,0

EXAMPLE #2

Let's take a look at another example of a photo taken in Iceland.

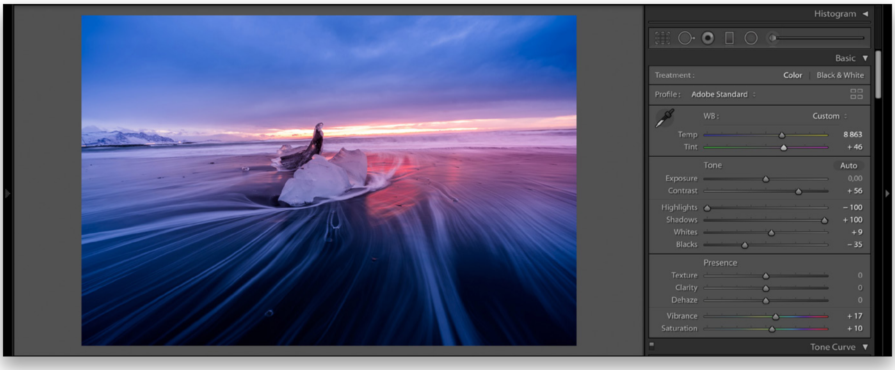
Step One: As you can see, this image was taken toward the wave! So, as with the previous retouch, I'm going to start with my Sunset preset.


Presets
- PHOTOSERGE B&W
- Photoserge FREE Presets
  - Basic
  - Black and White 1
  - Black and White 2
  - Black and White 3
  - Blue Hour
  - Golden Hour
  - Sunset
- User Presets

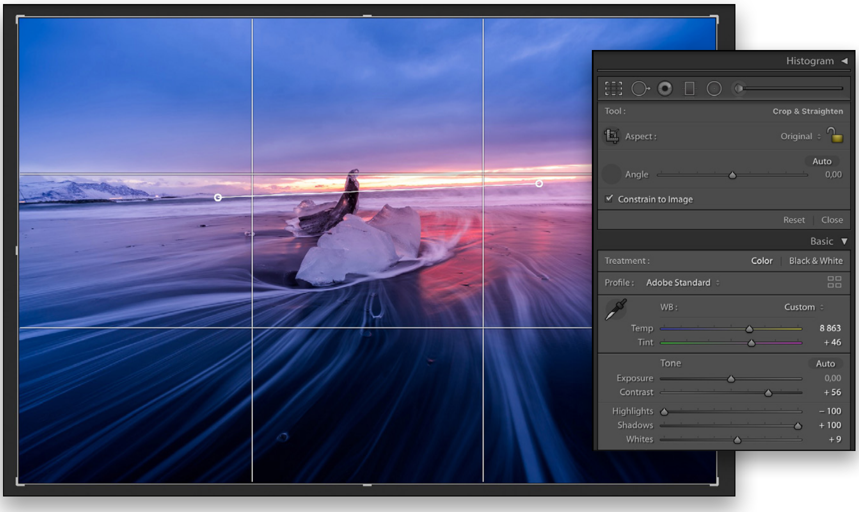
Treatment : Color | Black & White
Profile : Adobe Standard
WB : Custom
Temp 7 500
Tint + 34
Exposure 0,00
Contrast 0
Highlights – 100
Shadows + 100
Whites + 35
Blacks – 34
Texture 0
Clarity 0
Dehaze 0
Vibrance + 17
Saturation + 10

Navigator
FIT FILL 1:1 1:2
Snapshots
Histogram
Basic
Tone
Auto
Presence
Tone Curve

Step Two: Now let's edit the basic retouch by setting the Blacks to –35, Whites to +9, Contrast to +56, Temp to 8863, and Tint to +46.

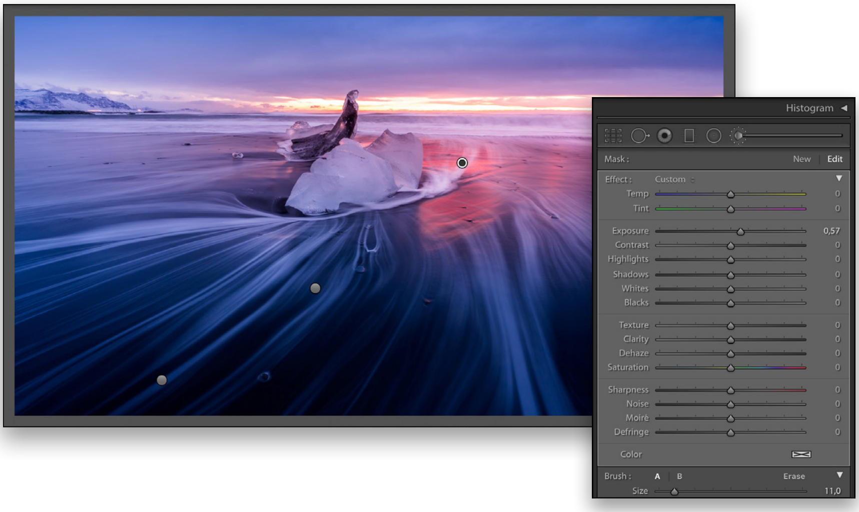

Treatment : Color | Black & White
Profile : Adobe Standard
WB : Custom
Temp 8 863
Tint + 46
Exposure 0,00
Contrast + 56
Highlights – 100
Shadows + 100
Whites + 9
Blacks – 35
Texture 0
Clarity 0
Dehaze 0
Vibrance + 17
Saturation + 10

Histogram
Basic
Tone
Auto
Presence
Tone Curve



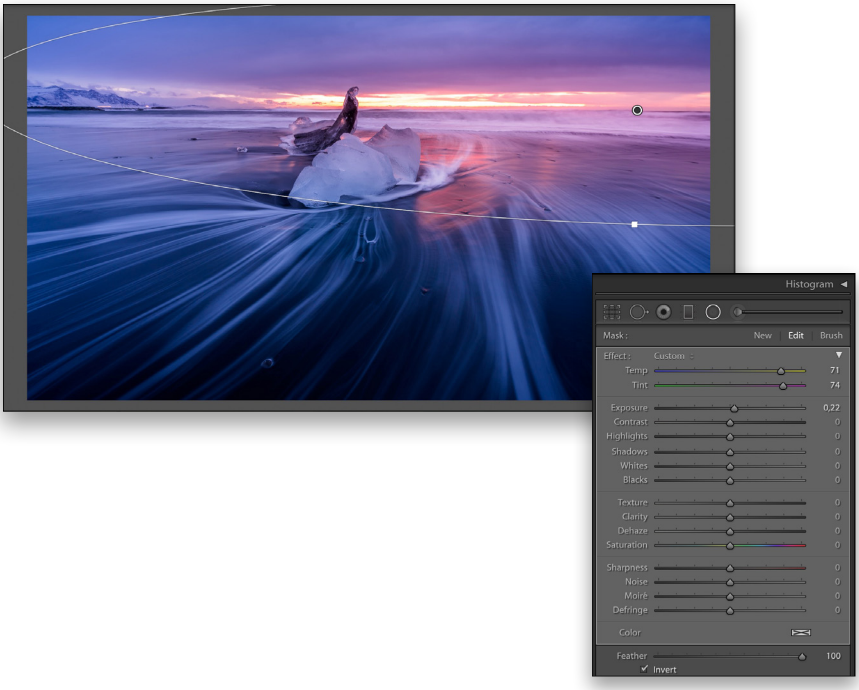
Tool : Crop & Straighten
Aspect : Original
Angle 0,00
☑ Constrain to Image
Treatment : Color
Profile : Adobe Standard
WB : Custom
Temp 8 863
Tint + 46
Tone
Exposure 0,00
Contrast + 56
Highlights – 100
Shadows + 100
Whites + 9

Step Three: Always make sure that your horizon is straight in your images. Go to the Crop Overlay tool (R), grab the Straighten tool to the left of the Angle slider in the Crop panel, and click-and-drag along the horizon. Lightroom will automatically rotate the image. In the Aspect drop-down menu, you can also select 16x9 to make your photo more dynamic. Press Enter to commit the crop.



Mask : Edit
Effect : Custom
Temp 0
Tint 0
Exposure 0,57
Contrast 0
Highlights 0
Shadows 0
Whites 0
Blacks 0
Texture 0
Clarity 0
Dehaze 0
Saturation 0
Sharpness 0
Noise 0
Moiré 0
Defringe 0
Brush : A
Size 11,0

Step Four: Let's do the wave painting with the same Adjustment Brush (Exposure around 5.0). You can brush over the white parts of the waves to enhance them. The best way to see if you overdid it is to come back later and, if the strokes of light are obvious, then you know you went too far!



Mask : Edit
Effect : Custom
Temp 71
Tint 74
Exposure 0,22
Contrast 0
Highlights 0
Shadows 0
Whites 0
Blacks 0
Texture 0
Clarity 0
Dehaze 0
Saturation 0
Sharpness 0
Noise 0
Moiré 0
Defringe 0
Feather 100
☑ Invert

Step Five: Use the Graduated (M) and Radial Filters (Shift-M) to enhance the sun and close up the photo. Many presets (including my Sunset preset), have Graduated or Radial Filters as part of the preset; you just need to adapt them to your photos. Here, I dragged the Graduated Filter's pin closer to the bottom of the photo and adjusted its setting to "close up" the bottom of the photo. I then moved the Radial Filter's pin to the right and adjusted it to enhance the sun where it would be if it were still above the horizon.

There you go! I hope you enjoyed these tips and that you'll have fun shooting long exposures at the beach and wave painting. I think it makes a big difference and adds aesthetics to the photo. Enjoy! ■

Discuss this Issue

Under the Loupe | BY ROB SYLVAN

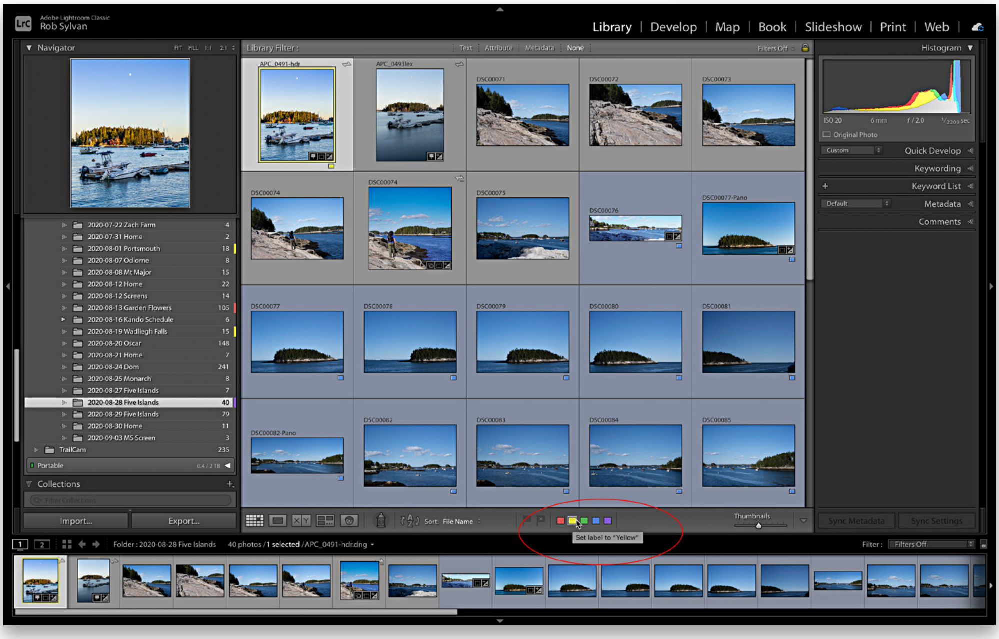
MAKING THE MOST OF COLOR LABELS IN LIGHTROOM CLASSIC

How should you use color labels in Lightroom Classic? Each of us would answer that question based on our own photography and how we think about our photo libraries, and there's no one right answer. I think of them in terms of what aspects of my photography would be helpful to me to represent visually. In addition to our photos, recent updates have given us the ability to apply color labels to folders and collections too, so I thought it would be worth exploring how we can make the most of those colorful labels.

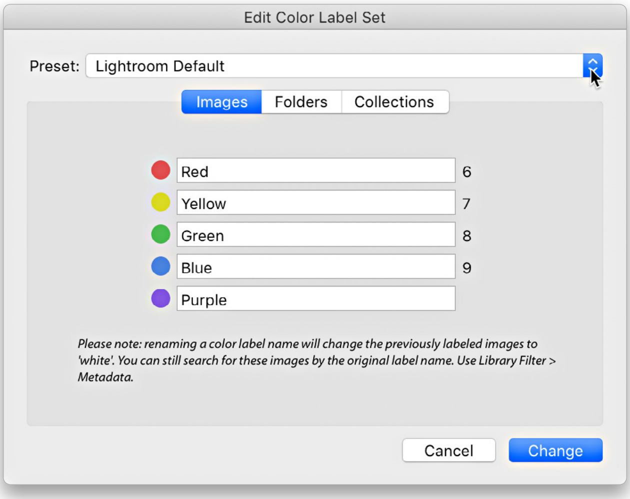
Discuss this Issue

What Is a Color Label?

Color labels applied to photos are slightly different than the color labels we can apply to folders and collections. The colors are all the same (red, yellow, green, blue, and purple), but color labels applied to photos have both a visual color we can see around the thumbnail and an associated metadata tag that's also applied to the photo's metadata space (color labels applied to folders and collections don't do this). It may seem like a distinction without a difference, but the difference could be useful to some.


Library | Develop | Map | Book | Slideshow | Print | Web
Navigator
Library Filter:
Histogram
Quick Develop
Keywording
Keyword List
Metadata
Comments
Collections
Import...
Export...
Set label to "Yellow"
Sync Metadata
Sync Settings

If you go to Metadata>Color Label Set, you'll see that there are three different color label sets from which to choose: Bridge Default, Lightroom Default, and Review Status. Lightroom Default will be checked (by default). There's also an Edit option at the bottom. If you choose Edit, it will open the Edit Color Label Set dialog.


Edit Color Label Set

Preset: Lightroom Default

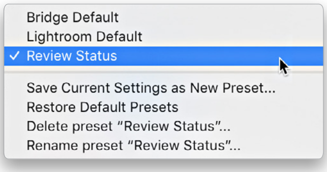
Images
Folders
Collections

🔴	Red	6
🟡	Yellow	7
🟢	Green	8
🔵	Blue	9
🟣	Purple	

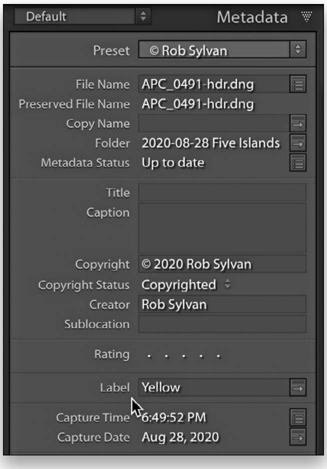
Please note: renaming a color label name will change the previously labeled images to 'white'. You can still search for these images by the original label name. Use Library Filter > Metadata.

Cancel
Change

Looking at the Lightroom Default set, you'll see that each color label is simply assigned the name of its color. Click the Preset drop-down menu and look at the labels for Bridge Default and Review Status. You'll see that there are different labels associated with each of the colors in each set. These different labels may start to give you ideas about how you might make better use of the color labels too.


Bridge Default
Lightroom Default
✓ Review Status
Save Current Settings as New Preset...
Restore Default Presets
Delete preset "Review Status"...
Rename preset "Review Status"...

It's also possible to enter your own custom labels into each field, and save them as a new set. Note that, if you do this, any photos that previously had a color label applied using a different set will lose that color representation (color goes to white, which is no color), though the old label will remain in that photo's metadata. For example, if I apply a yellow color label to a photo, that photo will have a yellow tint around the thumbnail and the word "Yellow" inserted into the Label field of the Metadata panel. If I were then to switch away from the Lightroom Default color label set to one of the others, or my own custom set, the tint around that thumbnail will go away, but the word "Yellow" will remain in the metadata. This isn't a problem per se but, if you've already applied color labels, it's worth noting before you change anything.


Default
Metadata

Preset: © Rob Sylvan
File Name: APC_0491-hdr.dng
Preserved File Name: APC_0491-hdr.dng
Copy Name:
Folder: 2020-08-28 Five Islands
Metadata Status: Up to date
Title:
Caption:
Copyright: © 2020 Rob Sylvan
Copyright Status: Copyrighted
Creator: Rob Sylvan
Sublocation:
Rating: · · · · ·
Label: Yellow
Capture Time: 6:49:52 PM
Capture Date: Aug 28, 2020

Also worth noting is that the Label field is searchable via the Library Filter Bar and smart collections. So I don't recommend going in there to change anything until you've given the issue some thought, and only if it makes sense to your workflow. I just leave mine on the Lightroom Default, and assign my own meaning to the colors (more on that later).

Putting Color Labels to Use

Hopefully, seeing the different options in the different label sets has started you thinking about how you might use these to your benefit. I've seen color labels applied to photos in two main ways, either as a workflow tool to indicate where in the workflow a set of photos are (such as red=needs editing, yellow=work in progress, green=ready to deliver, and blue=delivered), or as a way to identify photos as belonging to some larger grouping (such as red=for focus stacking, yellow=for HDR merge, green=for HDR pano merge, and blue=for pano merge). There's really no wrong way, as long as it makes sense to you and you're consistent in your application of labels for that purpose.

In my case, I like to shoot HDR, panos, HDR panos, and some focus stacking. Each of these pursuits tends to result in lots of source photos for the final merged results. I found that applying color labels to the source photos for each kind made it easier to look in a folder or collection and make sense of what those are all about. Because of the way color labels can be used by the Library Filter Bar and smart collections, it also makes it a useful way to find and gather those photos together or to filter the contents of a given folder or collection. As you think about how the labels can help your workflow, be sure to consider the role of filters and smart collections, as those can really supercharge their usefulness.

You can apply color labels to photos by selecting the photos in Grid view or Loupe view, and clicking the corresponding color label in the Toolbar (press T if your Toolbar is hidden and, if the color label icons are missing from the Toolbar, click the disclosure triangle on the right side of the Toolbar and choose Color Label). You can also Right-click selected photos and, from the contextual menu, choose the desired color label under Set Color Label. A faster way, however, is to use the associated keyboard shortcuts. While the 0–5 keys correspond to star ratings, the 6–9 keys are for the red, yellow, green, and blue color labels, respectively (no shortcut assigned for purple). You can also see the shortcuts by going to the Photo>Set Color Label menu if you forget.

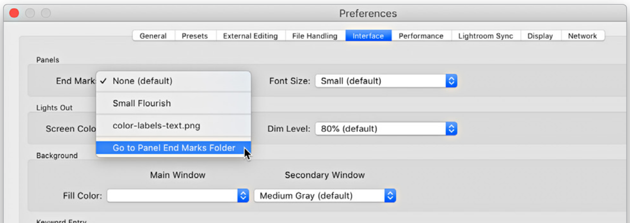
Consistency is Key

Once you've settled on a scheme for how you want to use those labels, you want to develop a practice to use them all the time so that you get the most benefit from them. Many years ago, I saw a photographer named John Beardsworth create a custom panel end marker that served as a reminder for what each color corresponded to, and I thought it was brilliant. Panel end marks have largely gone out of favor in recent years, and you may not even know what they are.

Basically, it's a graphic in PNG format that will sit at the bottom of every left and right panel group. All you need to do is create a custom graphic in Photoshop (mine is 225 pixels wide), export a copy as a PNG, and then drop the PNG copy in a special folder for Lightroom Classic to find. Then, enable the desired end mark in the Preferences. Here are the steps for placing the graphic:

Step One: Go to Lightroom Classic (PC: Edit)>Preferences, and click on the Interface tab. Locate the End Marks drop-down menu near the top. It will most likely be set to None, which is the default.

Step Two: Click the drop-down menu and choose Go to Panel End Marks Folder to open that folder in your file browser. If for some reason you don't have a folder with that name when your file browser opens, just create a new folder named "Panel End Marks" in the Lightroom folder that opens when you use that drop-down menu.


Preferences
General
Presets
External Editing
File Handling
Interface
Performance
Lightroom Sync
Display
Network
Panels
✓ None (default)
Small Flourish
color-labels-text.png
Go to Panel End Marks Folder
Lights Out
Background
Main Window
Secondary Window
Keyword Entry

End Mark: None (default)

Font Size: Small (default)

Screen Colo

Dim Level: 80% (default)

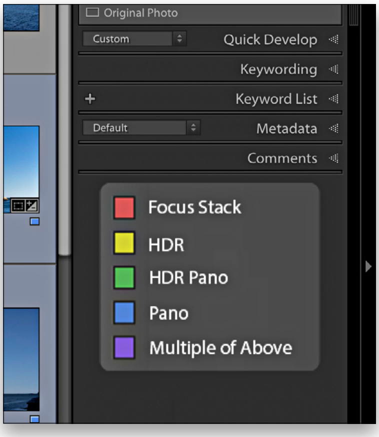
Fill Color:

Medium Gray (default)

Step Three: Create your graphic in Photoshop, and use the File>Save As menu to export a copy as a PNG file. Save that PNG copy directly to the Panel End Marks folder, or save it to your desktop and just drag-and-drop it into the Panel End Marks folder. You're welcome to download a PSD version of mine to use as a starting point by clicking **here**.

Step Four: Restart Lightroom Classic to ensure it "sees" the new panel end mark in that folder, then go back to the Interface tab of Preferences, and choose your PNG file from the drop-down menu. Once enabled, your graphic will appear at the bottom of every panel group. You can disable it anytime from that same Preference setting.

In this way, you'll not only be reminded to use them, but you won't forget what color corresponds to what you decided previously.


☐ Original Photo
Custom
Quick Develop
Keywording
+
Keyword List
Default
Metadata
Comments
🟥 Focus Stack
🟨 HDR
🟩 HDR Pano
🟦 Pano
🟪 Multiple of Above

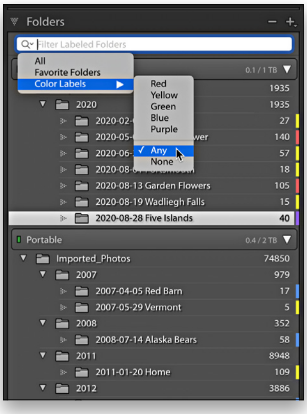
Applying Color Labels to Folders and Collections

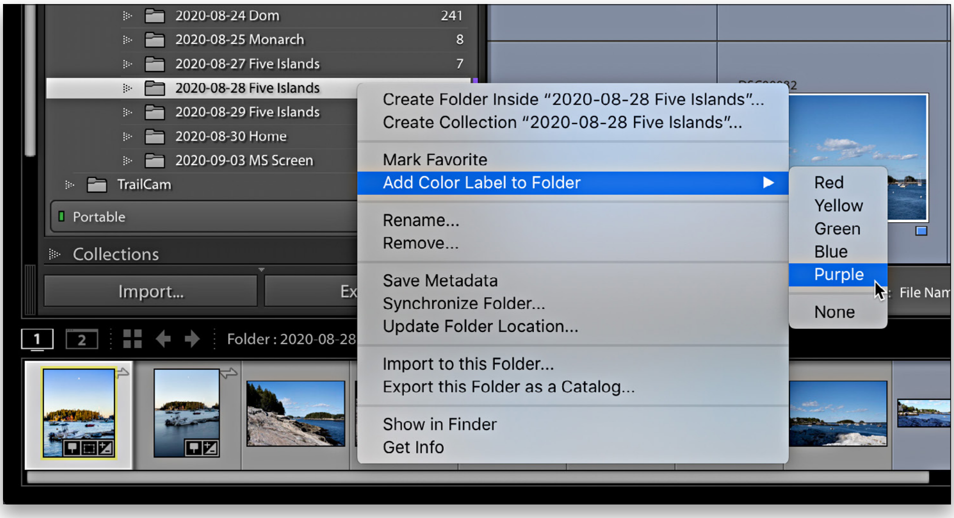
In the last couple of years, Adobe has added the ability to color code folders and collections. As with photos, you'll want to give some serious thought into how this might make sense to you. In my case, I extended the way I apply color labels to photos to color code the folders and collections that contain those photos. As you can see from my panel end mark graphic, red is for focus stack components, yellow is for HDR, green is for HDR panos, blue is for panos, and purple is just for folders that contain more than one type of those groupings (for example, a folder with both HDR sources and pano sources, but no HDR panos). This gives me one more visual cue beyond the date and the name I've given a folder as to its contents. You can apply a color label to a folder or collection by right-clicking the desired folder or collection, and choosing Add Color Label to Folder from the contextual menu that appears (see image next page). You can also remove a color label from that same menu by choosing None at the bottom.

Filtering and Smart Collections

Aside from the visual benefits of color labels, you can use Lightroom Classic's various filters and smart collections to make it easier to find certain types of photos, as well as to reduce visual clutter through filtering. For example, at the top of both the Folders and Collections panels is a field for entering text as a way to filter the contents of that panel. In addition, if you click the (tiny) magnifying glass icon in that field, you'll be presented with options for filtering based on Color Labels.

You can choose a single color label to see only folders or collections with that label, you can choose Any to see all folders with any color label, or you can choose None to hide all folders or collections with a color label. This is a hugely powerful way to hide or show folders and collections based on your (and possibly your audience's) needs. Turn off the filtering by choosing All at the top of the menu options.


Folders
Filter Labeled Folders
All
Favorite Folders
Color Labels
Red
Yellow
Green
Blue
Purple
✓ Any
None
0.1 / 1 TB
1935
2020 1935
2020-02- 27
2020-05- wer 140
2020-06- 57
2020-08- 18
2020-08-13 Garden Flowers 105
2020-08-19 Wadliegh Falls 15
2020-08-28 Five Islands 40
Portable 0.4 / 2 TB
Imported_Photos 74850
2007 979
2007-04-05 Red Barn 17
2007-05-29 Vermont 5
2008 352
2008-07-14 Alaska Bears 58
2011 8948
2011-01-20 Home 109
2012 3886

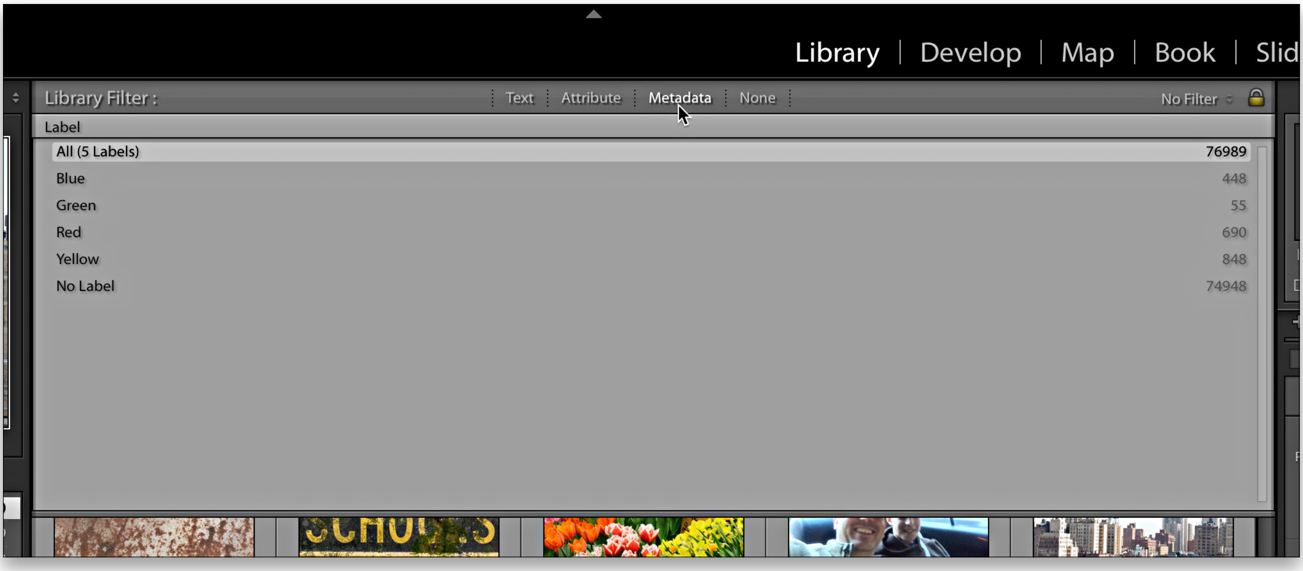

2020-08-24 Dom 241
2020-08-25 Monarch 8
2020-08-27 Five Islands 7
2020-08-28 Five Islands
2020-08-29 Five Islands
2020-08-30 Home
2020-09-03 MS Screen
TrailCam
Portable
Collections
Import...
Ex
1
2
Folder : 2020-08-28
Create Folder Inside "2020-08-28 Five Islands"...
Create Collection "2020-08-28 Five Islands"...
Mark Favorite
Add Color Label to Folder
Rename...
Remove...
Save Metadata
Synchronize Folder...
Update Folder Location...
Import to this Folder...
Export this Folder as a Catalog...
Show in Finder
Get Info
Red
Yellow
Green
Blue
Purple
None
File Nam

For photos, you can use the Library Filter Bar that appears above the thumbnails in Grid view to filter the contents of your current view (folder, collection, or search result) using the Attribute button to reveal color label options.

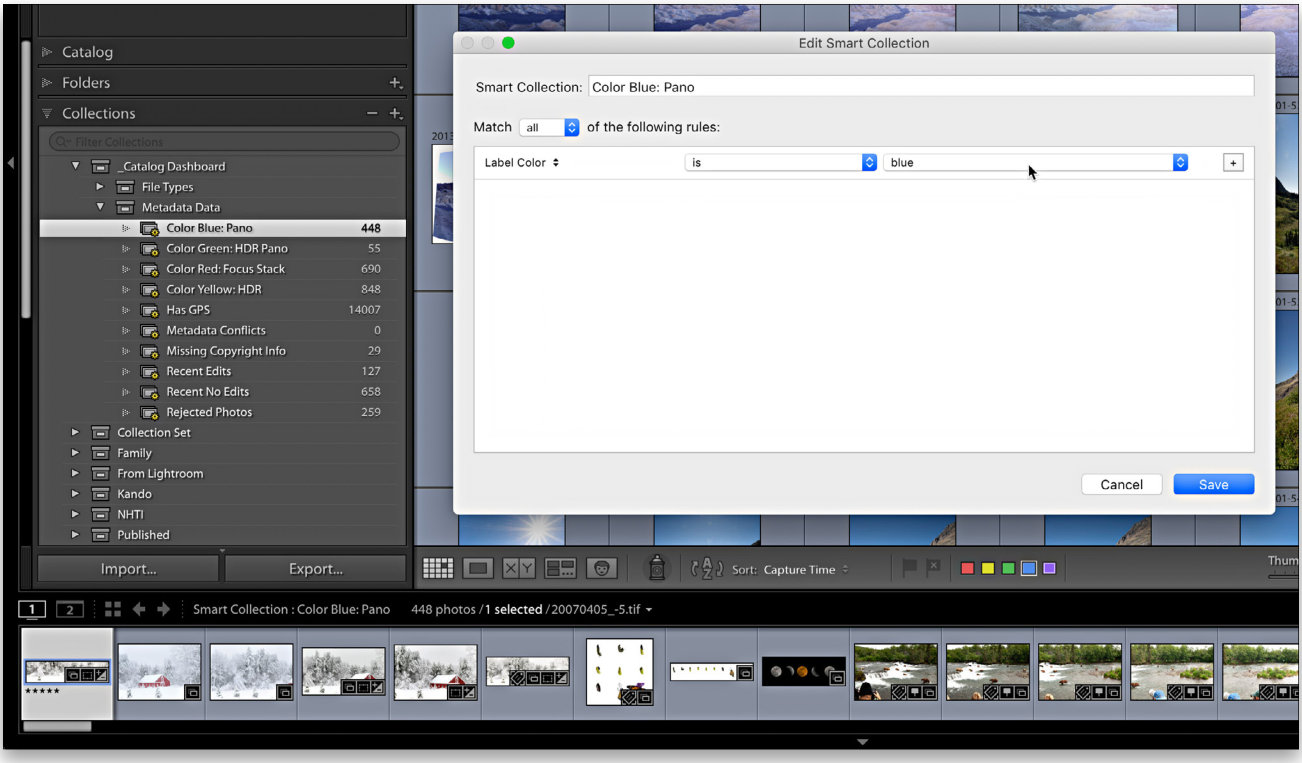
Note: The Metadata button in the Filter Bar contains the option to use the Label field of the photo's metadata as a way to filter too. Check out my article on **Lightroom Killer Tips** on how to create custom Library Filter presets to save the configurations you use most often.

Likewise, smart collections can be useful here too. I've written about my so-called Catalog Dashboard set of **custom smart collections**, and in that I have smart collections to track each of my color labels. Smart collections are essentially saved searches containing the criteria you've configured.

Lightroom Classic is a database at its heart, and so the more data you apply to your photos, the more powerful that database becomes as a tool for finding, organizing, and managing your photo library over time. ■


Library
Develop
Map
Book
Slid
Library Filter :
Text
Attribute
Metadata
None
No Filter

Label	
All (5 Labels)	76989
Blue	448
Green	55
Red	690
Yellow	848
No Label	74948


Catalog
Folders
Collections
Filter Collections
Edit Smart Collection
Cancel
Save
Import...
Export...
Sort: Capture Time
Thum

Collections	
_Catalog Dashboard	
File Types	
Metadata Data	
Color Blue: Pano	448
Color Green: HDR Pano	55
Color Red: Focus Stack	690
Color Yellow: HDR	848
Has GPS	14007
Metadata Conflicts	0
Missing Copyright Info	29
Recent Edits	127
Recent No Edits	658
Rejected Photos	259
Collection Set	
Family	
From Lightroom	
Kando	
NHTI	
Published	

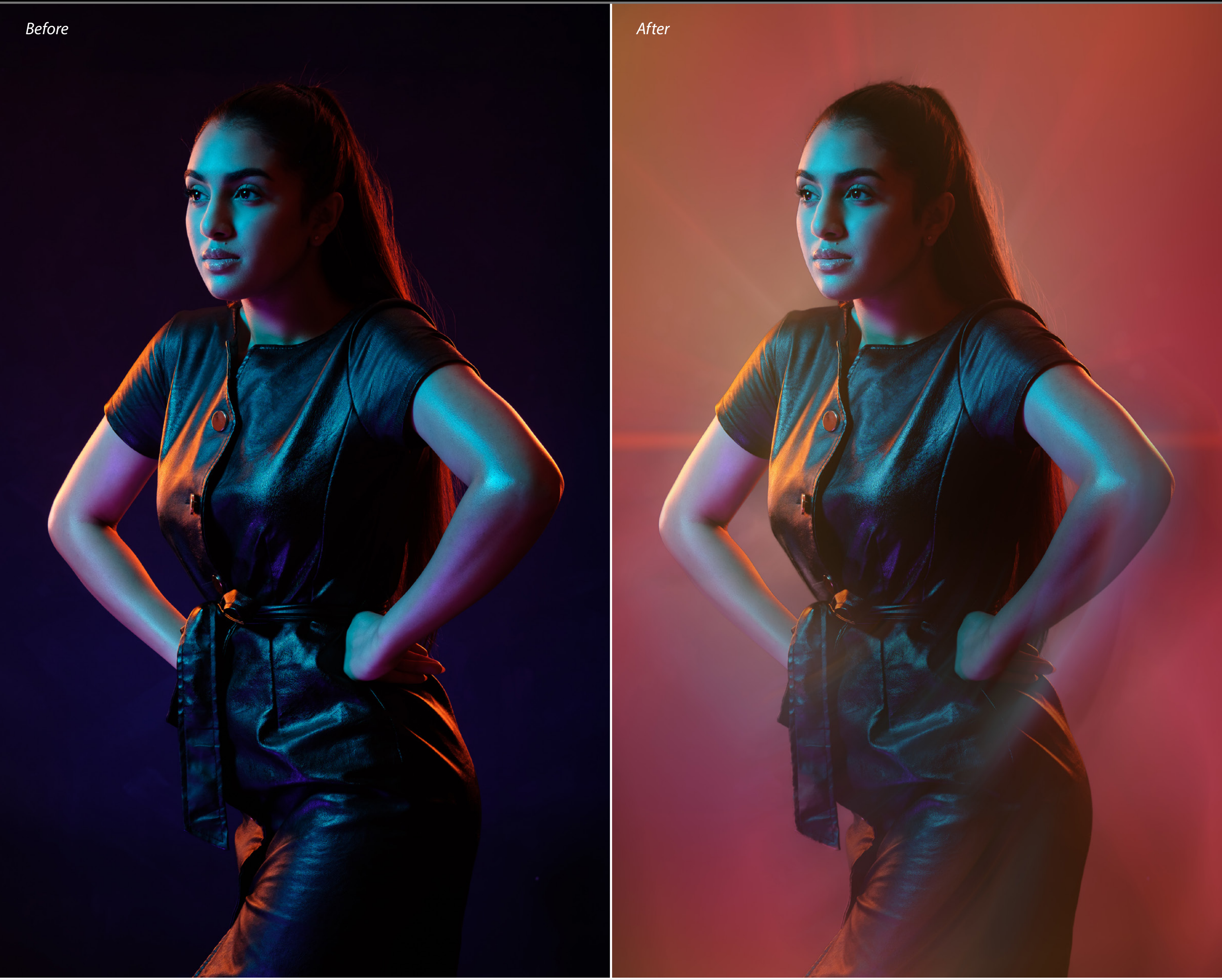
Smart Collection: Color Blue: Pano

Match all of the following rules:

Label Color is blue

Smart Collection : Color Blue: Pano 448 photos /1 selected /20070405_-5.tif

ALL IMAGES BY ROB SYLVAN



Maximum Workflow | BY SEAN McCORMACK

BORIS FX OPTICS

As a photographer, you may not have heard of Boris FX. If you're interested in the silver screen, or even the small screen, you've definitely seen their plug-ins used in numerous Oscar- and Emmy-winning productions. Optics sees Boris FX venturing from moving pictures to still photos.

It shouldn't be too much of a surprise, though, as Boris FX acquired Digital Film Tools (DFT) last year. DFT was well known here in "Maximum Workflow" as Tiffen's Dfx. Optics is a collaboration between the DFT and Sapphire teams within Boris FX.

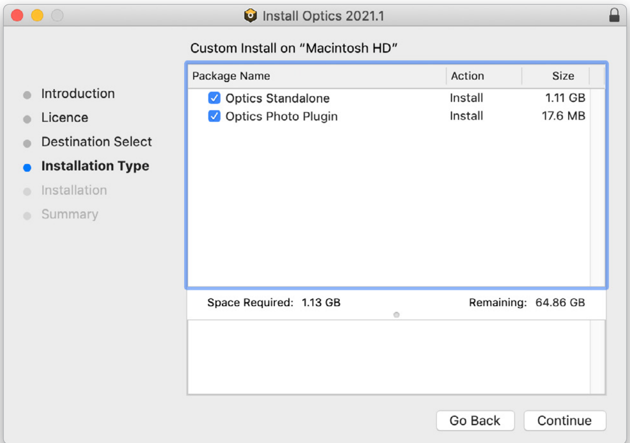
Sapphire is a $1,695 plug-in for rendering flares and other effects in moving pictures. Optics is blessed with 75 of these filters for less than 1/10 of the price, depending on which of the many purchase and subscription options you choose.

In total, there are 160 filter effects, with 294 color and black-and-white presets, 89 color-grading presets, and 751 gobo lighting effects. Optics also makes use of the impressive EZ Mask tool, allowing easy blending of the filter with your original image.

The sheer distribution of the filter effects means that you can't pigeonhole this beast as being for a particular thing. It's far more than flares, grading, or masking. It's probably better for you to see some of these filters in action so you can judge for yourself. Because of the variety, we'll have to cherry-pick from them for a walkthrough, but we can definitely return for more in the future. (The manual goes into great detail within its 681 pages, so that cherry-picking here is necessary.)

INSTALL & ACTIVATE

Optics comes as a dedicated installer package. Run the installer and go through the guided steps. The installer allows you to install a plug-in for Photoshop and Lightroom, as well as a standalone version of the app.

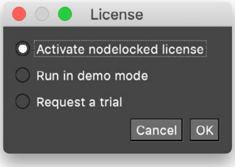

Install Optics 2021.1
Introduction
Licence
Destination Select
Installation Type
Installation
Summary
Go Back
Continue

Custom Install on "Macintosh HD"

Package Name	Action	Size
☑ Optics Standalone	Install	1.11 GB
☑ Optics Photo Plugin	Install	17.6 MB

Space Required: 1.13 GB   Remaining: 64.86 GB

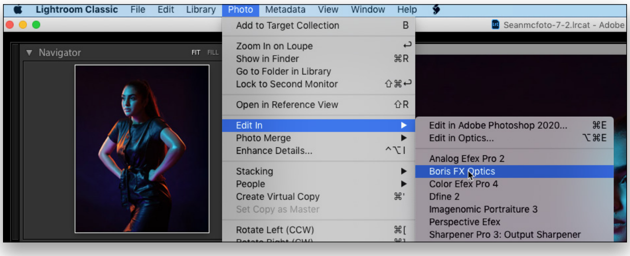
ALL IMAGES BY SEAN MCCORMACK


License
Cancel
OK

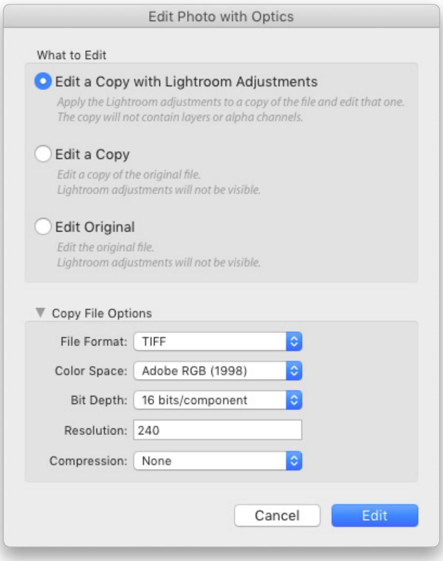
● Activate nodelocked license
○ Run in demo mode
○ Request a trial

When you first run the plug-in, you need to activate it. One of the options is to Request a Trial, which gives you 15 days to try out the plug-in.

Launching the plug-in for Lightroom Classic is typical of most plug-ins, which is via the Photo>Edit In menu.


Lightroom Classic
File
Edit
Library
Photo
Metadata
View
Window
Help
Seanmcfoto-7-2.lrcat - Adobe
Navigator
FIT
FILL
Add to Target Collection B
Zoom In on Loupe ↩
Show in Finder ⌘R
Go to Folder in Library
Lock to Second Monitor ⇧⌘↩
Open in Reference View ⇧R
Edit In
Photo Merge
Enhance Details... ^⌥I
Stacking
People
Create Virtual Copy ⌘'
Set Copy as Master
Rotate Left (CCW) ⌘[
Edit in Adobe Photoshop 2020... ⌘E
Edit in Optics... ⌥⌘E
Analog Efex Pro 2
Boris FX Optics
Color Efex Pro 4
Dfine 2
Imagenomic Portraiture 3
Perspective Efex
Sharpener Pro 3: Output Sharpener

Then you can choose your image settings in the next dialog: You may prefer to run in 8 bit for a smaller file, as well as choose ProPhotoRGB, and to use ZIP compression for TIFF files. For the file creation, choose Edit a Copy with Lightroom Adjustments.


Edit Photo with Optics
Cancel
Edit

What to Edit

● Edit a Copy with Lightroom Adjustments
Apply the Lightroom adjustments to a copy of the file and edit that one. The copy will not contain layers or alpha channels.

○ Edit a Copy
Edit a copy of the original file. Lightroom adjustments will not be visible.

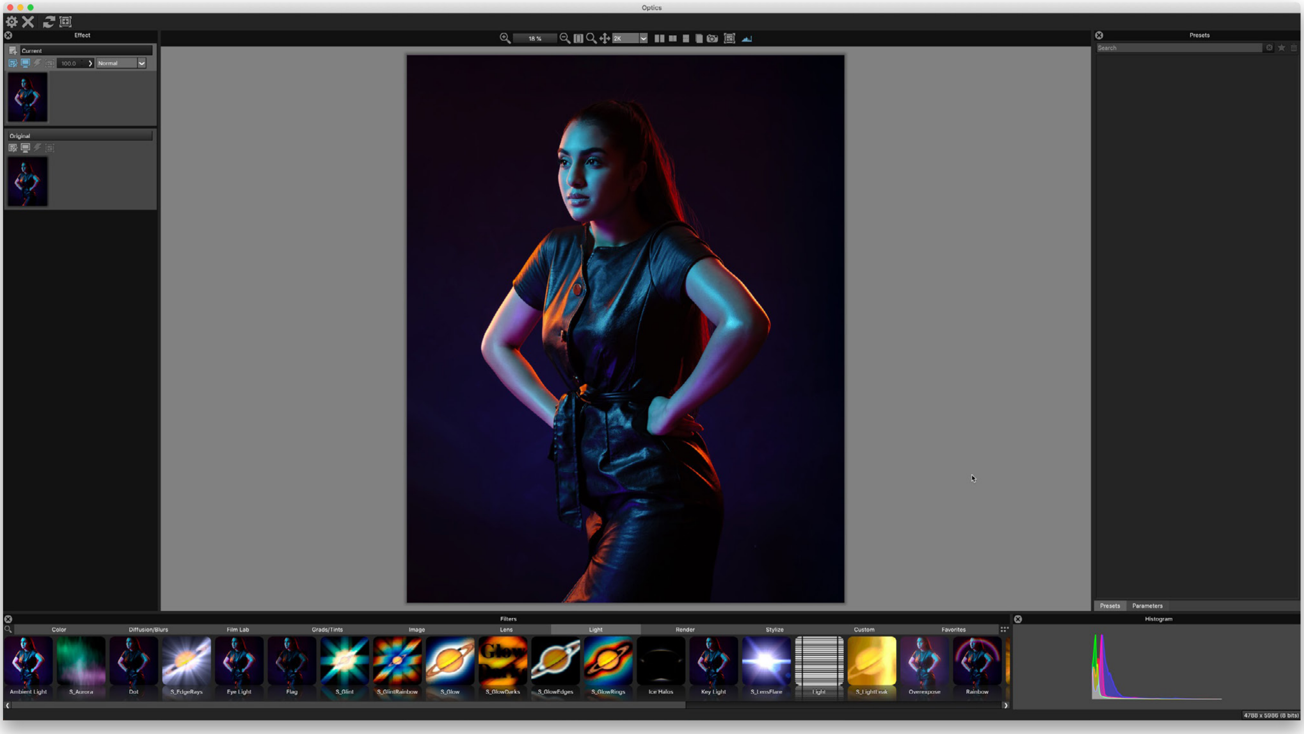
○ Edit Original
Edit the original file. Lightroom adjustments will not be visible.

▼ Copy File Options

File Format: TIFF
Color Space: Adobe RGB (1998)
Bit Depth: 16 bits/component
Resolution: 240
Compression: None

OPTICS VS. LIGHTROOM

We usually discuss what the plug-in can do that Lightroom can't. In this case, Optics does a lot of image layering of effects, while allowing these to be masked. It's genuinely a different beast, though it does also offer color correction and grading.


Optics
Effect
Current
Normal
Original
Presets
Search
Filters
Color
Diffusion/Blurs
Film Lab
Grads/Tints
Image
Lens
Light
Render
Stylize
Custom
Favorites
Ambient Light
S_Aurora
Dot
S_EdgeRays
Eye Light
Flag
S_Glint
S_GlintRainbow
S_Glow
S_GlowDarks
S_GlowEdges
S_GlowRings
Ice Halos
Key Light
S_LensFlare
Light
S_LightLeak
Overexpose
Rainbow
Presets
Parameters
Histogram

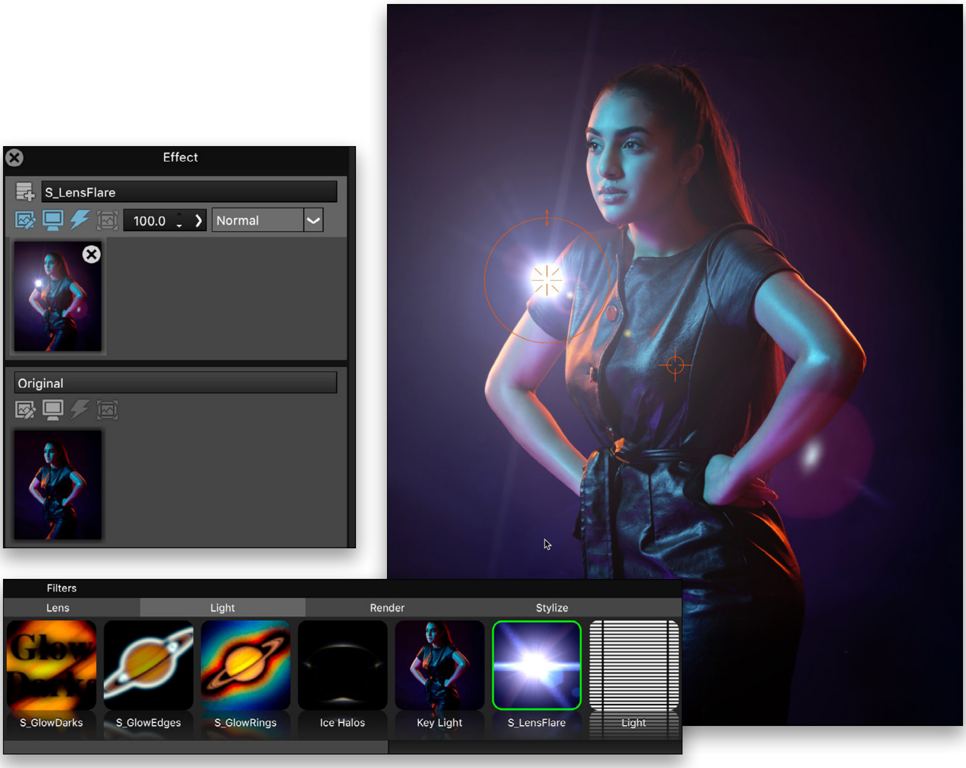
OVERVIEW

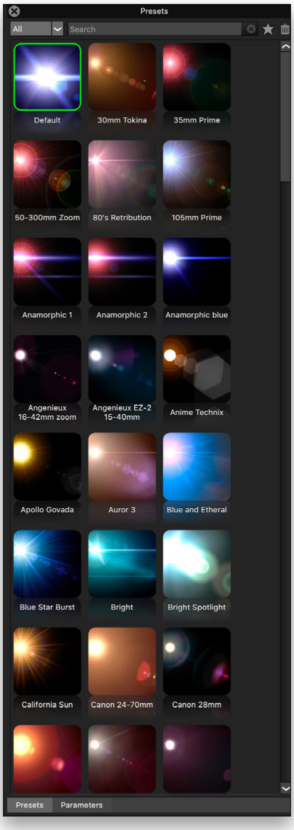
While Optics is very similar in use to Dfx, it's a new application, so we'll do a quick overview of it before jumping into editing a photo:

- At the top left are the Save, Cancel, Reset All, and Mask icons.
- On the left is the Effects stack, where you layer the filters and masks.
- Above the image are the zoom and preview tools, along with Snapshots to view versions of the edit, Show Mask, and Show Histogram. The preview tools allow draggable split views.
- In the center is the main image area.
- The right panel contains the presets and parameters for the currently selected effects.
- The bottom contains the 11 filter categories, including Custom and Favorites. Each category has thumbnails for the available filters. Selecting a filter will load the presets into the right panel.

EDITING WITH OPTICS

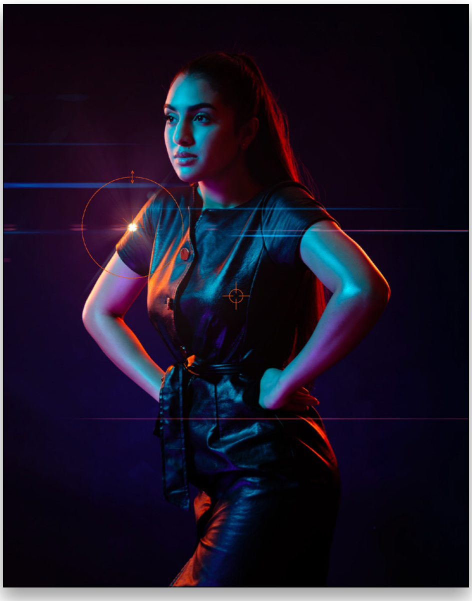
To edit with optics, choose a filter, and then edit it and apply masks to get the look you want. For Optics, the big news is the 75 Sapphire filters, so they seem like a great place to start.


Effect
S_LensFlare
100.0
Normal
Original
Filters
Lens
Light
Render
Stylize
S_GlowDarks
S_GlowEdges
S_GlowRings
Ice Halos
Key Light
S_LensFlare
Light

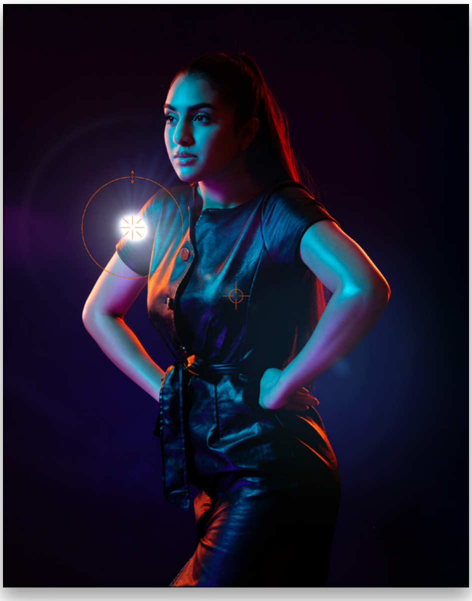

Presets
All
Search
Default
30mm Tokina
35mm Prime
50-300mm Zoom
80's Retribution
105mm Prime
Anamorphic 1
Anamorphic 2
Anamorphic blue
Angenieux 16-42mm zoom
Angenieux EZ-2 15-40mm
Anime Technix
Apollo Govada
Auror 3
Blue and Etheral
Blue Star Burst
Bright
Bright Spotlight
California Sun
Canon 24-70mm
Canon 28mm
Presets
Parameters

Flares

Step One: The Sapphire filters are recognizable because they all start with "S_" (e.g., S_LensFlare or S_LightLeak). To bring out your inner J.J. Abrams, go to the Light category and choose S_LensFlare. You'll see the Default flare load, with the presets now available on the right.

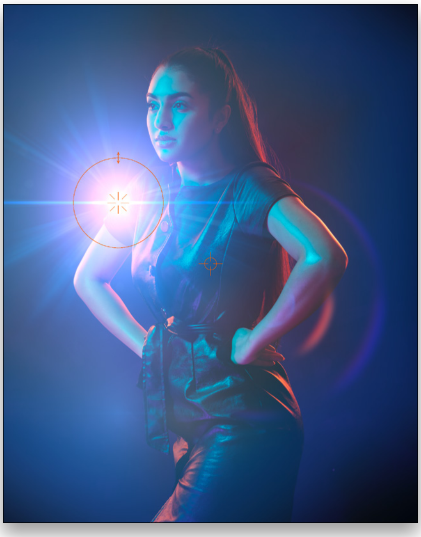


The Redux Anamorphic flare

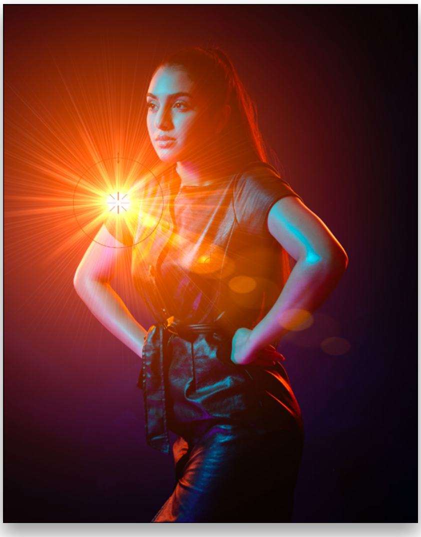


The Angenieux EZ-2 15-40mm flare

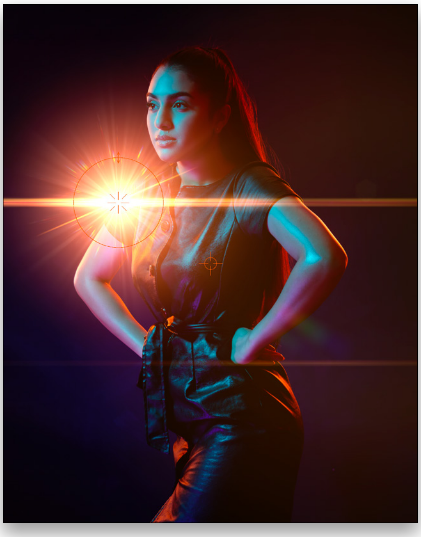
Step Two: The presets contain a mix of flares that are based on real lenses, as well as created flares. Some of the lenses on which the flares are based are rare and expensive, so it's interesting to see how they look. Anamorphic lenses are included, giving an option to get those long sci-fi flares.



Blue and Ethereal



Desert Sun



Eye of the Beholder

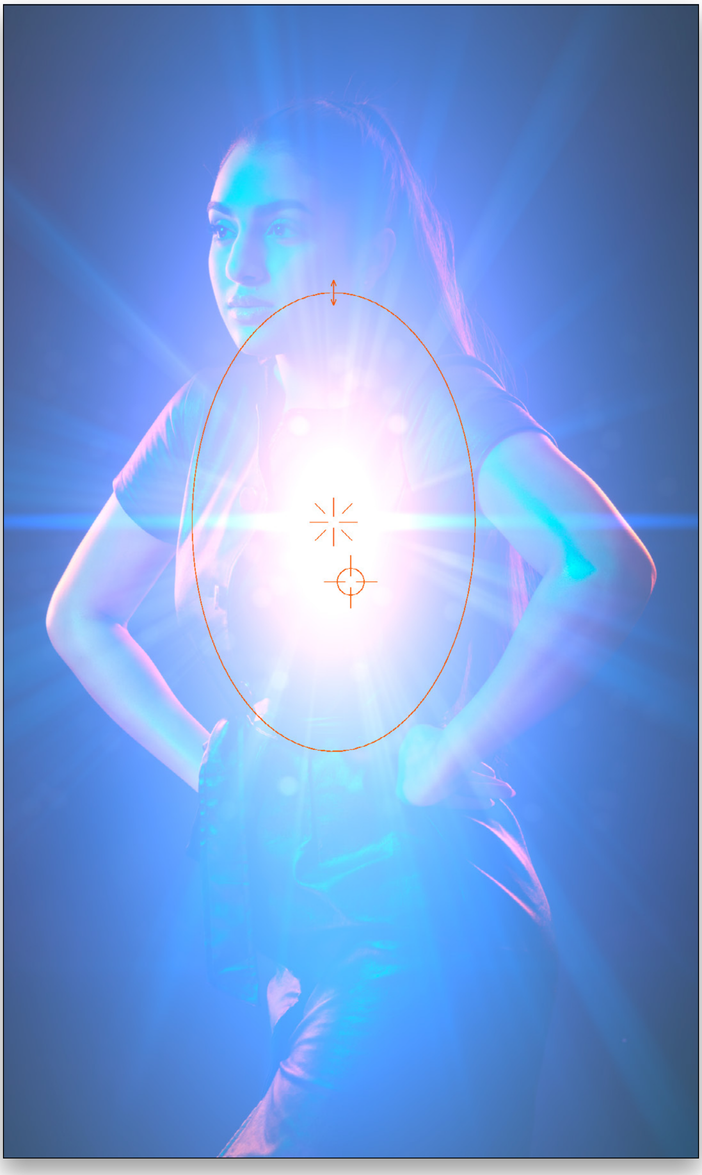
Step Three: Based on the color in the photo, you can go with a cool or warm flare effect. The background in this image is blue, but the light on her arms is orange. Each will give a very different-looking final result. Looking through the presets, a few stand out: Blue and Ethereal, Desert Sun, and Eye of the Beholder.

Step Four: We're going to go with Blue and Ethereal for our image. One thing to remember about flares is that they normally cover the subject in the frame, even if the light source is behind them, so keep this in mind when you approach masking. For this image, however, we're going to use the flare to create a background element.

Parameters

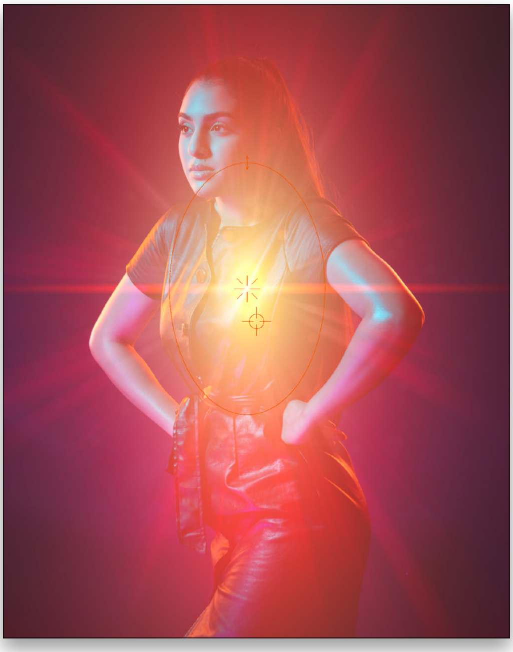
By going to Parameters (you'll find the tab below the presets on the right), you can edit various aspects of the flare. At the very top is Edit Lens, which opens the flare preset for editing in a separate workspace (we'll look at that shortly). First, we're going to position and reshape the flare over the subject and change its color.

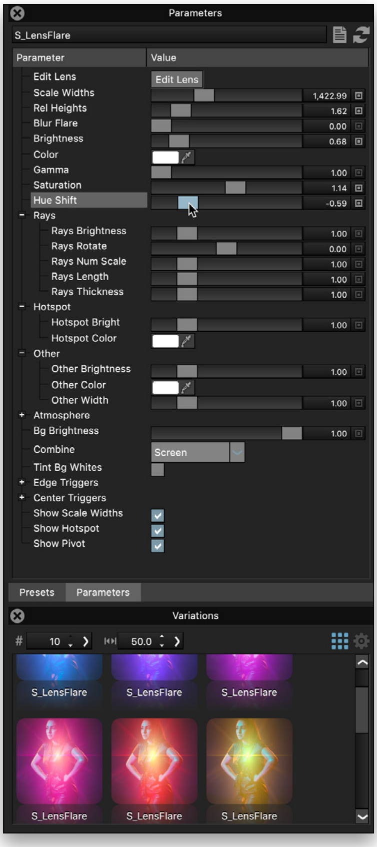
Step Five: As you look onscreen, you'll see some circles that allow you to change aspects of the flare. Drag these around to get the shape you want. You can turn these on and off from the bottom of the Parameter panel using the Show Scale Widths, Show Hotspot, and Show Pivot checkboxes.



Step Six: The simplest change you can make to the flare is to adjust the Hue Shift. As you start to drag the slider, a Variations panel will appear at the bottom right, allowing you to select an appropriate base color.

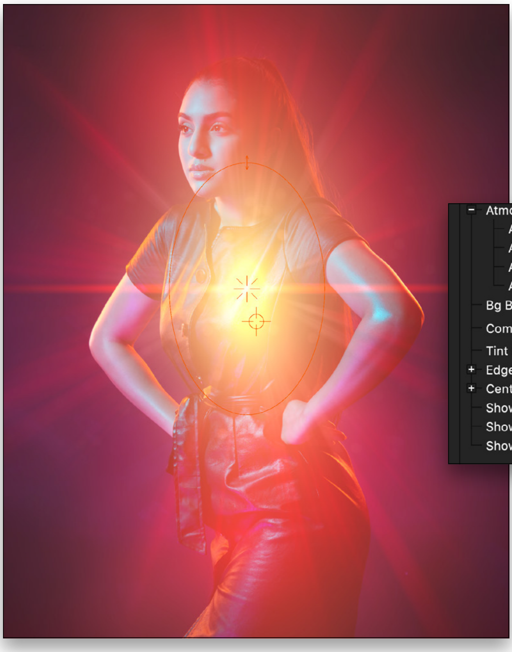
Step Seven: One interesting feature is the Atmosphere control. At higher Atmosphere Detail, you'll notice it looks like Difference Clouds in Photoshop (as you push the Atmosphere Amp slider). By keeping the Detail low, you can create a nice fog effect.

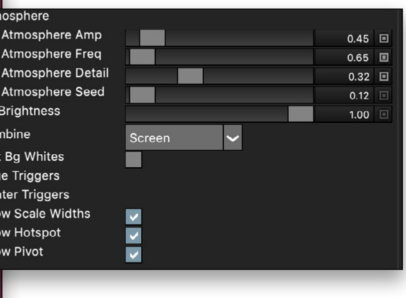



Parameters
S_LensFlare

Parameter	Value
Edit Lens	Edit Lens
Scale Widths	1,422.99
Rel Heights	1.62
Blur Flare	0.00
Brightness	0.68
Color	
Gamma	1.00
Saturation	1.14
Hue Shift	-0.59
− Rays	
Rays Brightness	1.00
Rays Rotate	0.00
Rays Num Scale	1.00
Rays Length	1.00
Rays Thickness	1.00
− Hotspot	
Hotspot Bright	1.00
Hotspot Color	
− Other	
Other Brightness	1.00
Other Color	
Other Width	1.00
+ Atmosphere	
Bg Brightness	1.00
Combine	Screen
Tint Bg Whites	☐
+ Edge Triggers	
+ Center Triggers	
Show Scale Widths	☑
Show Hotspot	☑
Show Pivot	☑

Presets
Parameters
Variations
#
10
50.0
S_LensFlare
S_LensFlare
S_LensFlare
S_LensFlare
S_LensFlare
S_LensFlare





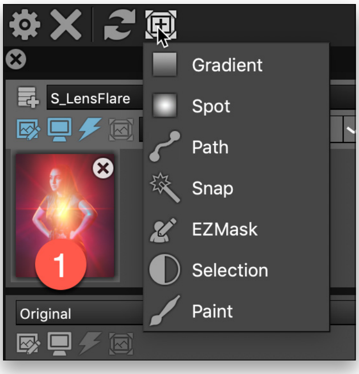
Parameter	Value
− Atmosphere	
Atmosphere Amp	0.45
Atmosphere Freq	0.65
Atmosphere Detail	0.32
Atmosphere Seed	0.12
Bg Brightness	1.00
Combine	Screen
Tint Bg Whites	☐
+ Edge Triggers	
+ Center Triggers	
Show Scale Widths	☑
Show Hotspot	☑
Show Pivot	☑

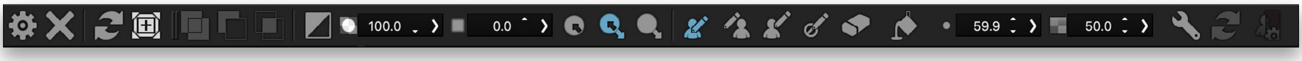
Masking

You can have the effect move behind the subject by using masking. Optics has quite a few mask options that can be mixed. Click the Add Mask button to reveal these options.

Most of these are obviously named. Gradient lets you create a graduated fade in the effect, Spot creates a circular mask, etc. EZ Mask lets you indicate which parts you want to keep, and which to exclude. It's also one of the more powerful mask tools out there.

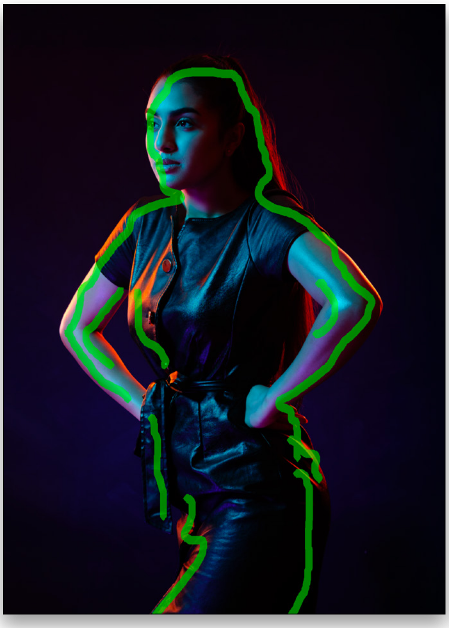
Step Eight: You get a new toolbar when you start EZ Mask, and it applies a black-filled mask to the active effect to completely hide it. For the most part, we'll be using the icons with a person. The options are Paint Foreground, Paint Background, Paint Unknown, and Paint Hidden. At the end is the Generate Mask icon.


S_LensFlare
1
Original
Gradient
Spot
Path
Snap
EZMask
Selection
Paint

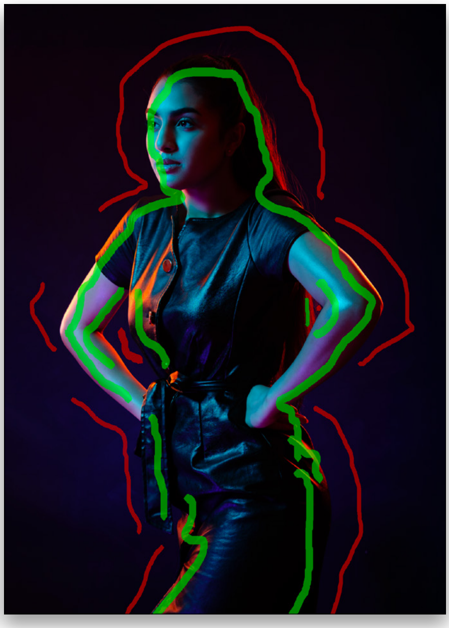

100.0
0.0
59.9
50.0

Step Nine: As we're looking to exclude the person in the mask so the flare appears behind her, it will be easier to draw on the subject with the Paint Foreground tool and invert the mask after. Using the Paint Foreground tool, draw around the areas you want to keep, which shows as a green line. *Note:* It doesn't have to be continuous for it to work.

Step 10: Next, draw with the Paint Background tool, which will show as red lines. As we needed to add an area inside her left elbow, we drew more foreground in that area, as well.

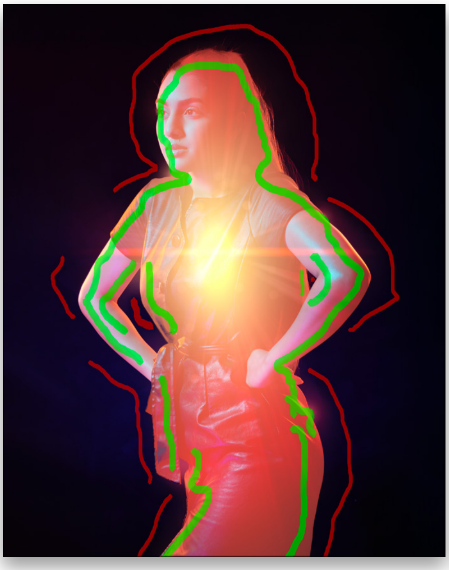


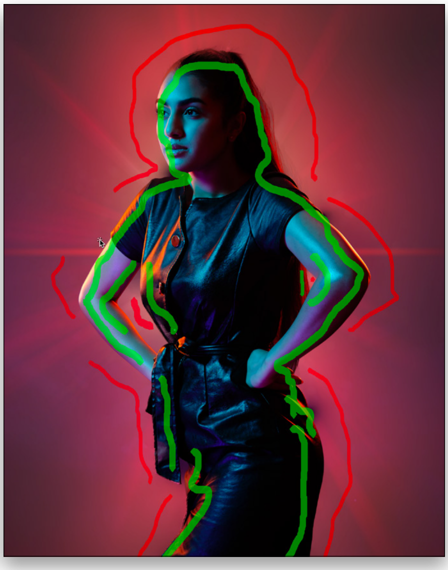
Step Nine

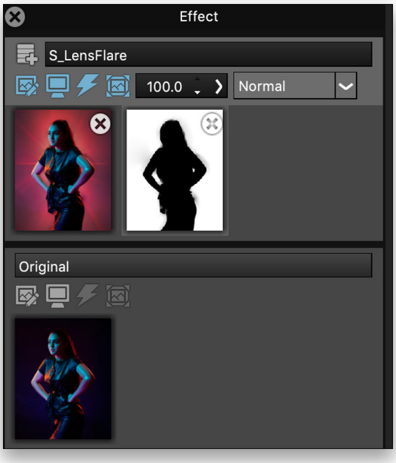


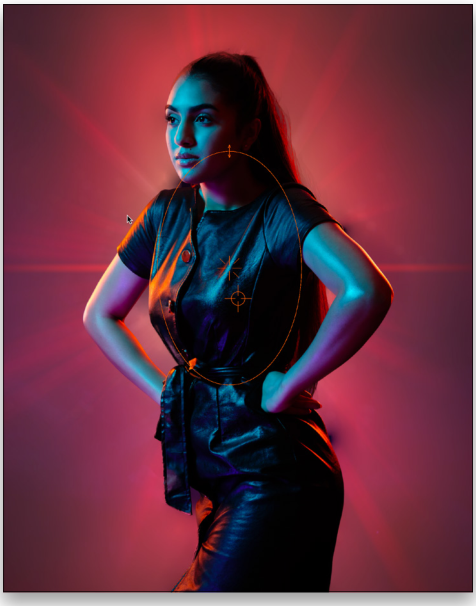
Step 10

Step 11: You're now ready to hit Generate Mask for the first time. The flare now reappears covering the subject only. Click the square icon with the black and white triangles in the toolbar to invert the mask.

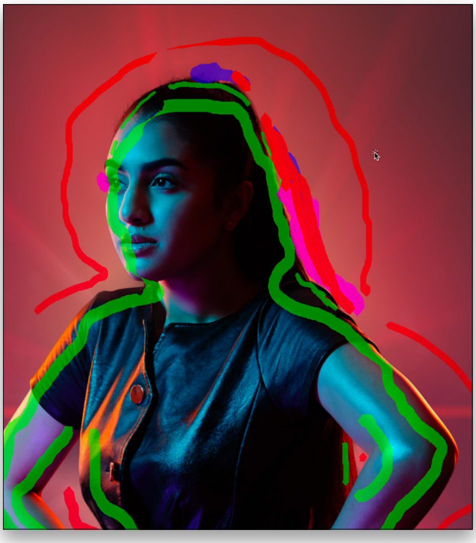


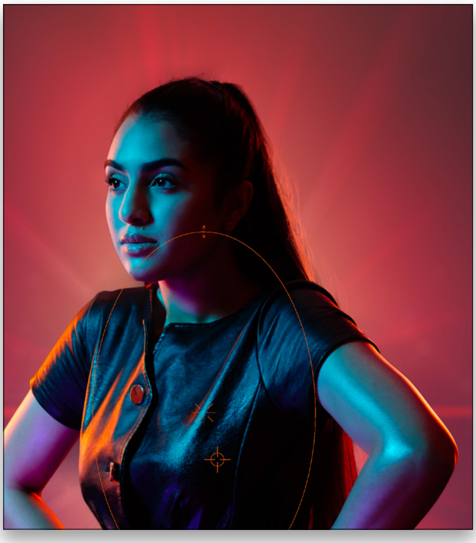




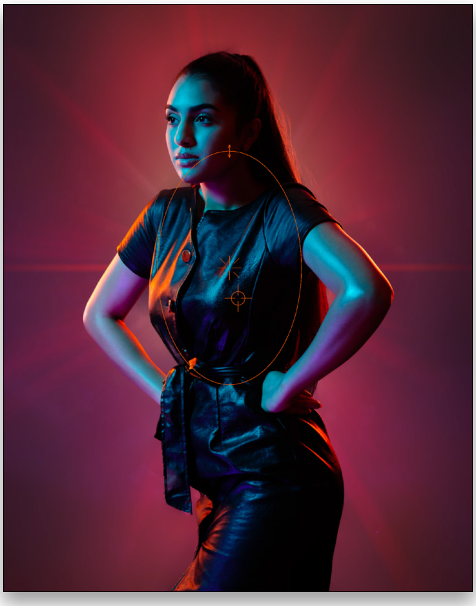


Step 12: To hide the lines you drew to generate the mask, click on the photo thumbnail on the S_LensFlare layer in the Effect stack. This allows you to see where you'll need to refine the mask. There are bright and dark spots on the edges where things haven't been detected well. Some of this is from the foreground selection going outside the subject (like the skirt area at the back) or areas of fine hair, for example.





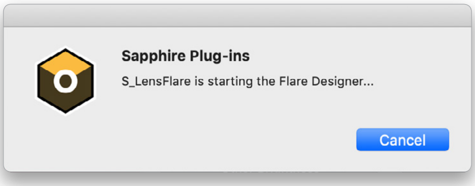
Step 13: Click back onto the mask thumbnail to refine the mask. Using the Paint Unknown tool for areas that need attention, and the Paint Hidden tool for parts that are fine in detail but should be showing, helps recover lost detail. You can opt to intentionally leave stuff out with the Paint Background tool, as well. It's a matter of painting, generating the mask, and refining. You'll find it's actually really fast.



Step 14: If you find the overall effect too strong, you can use the Opacity control on the layer to reduce it. Here we set it to 75%.

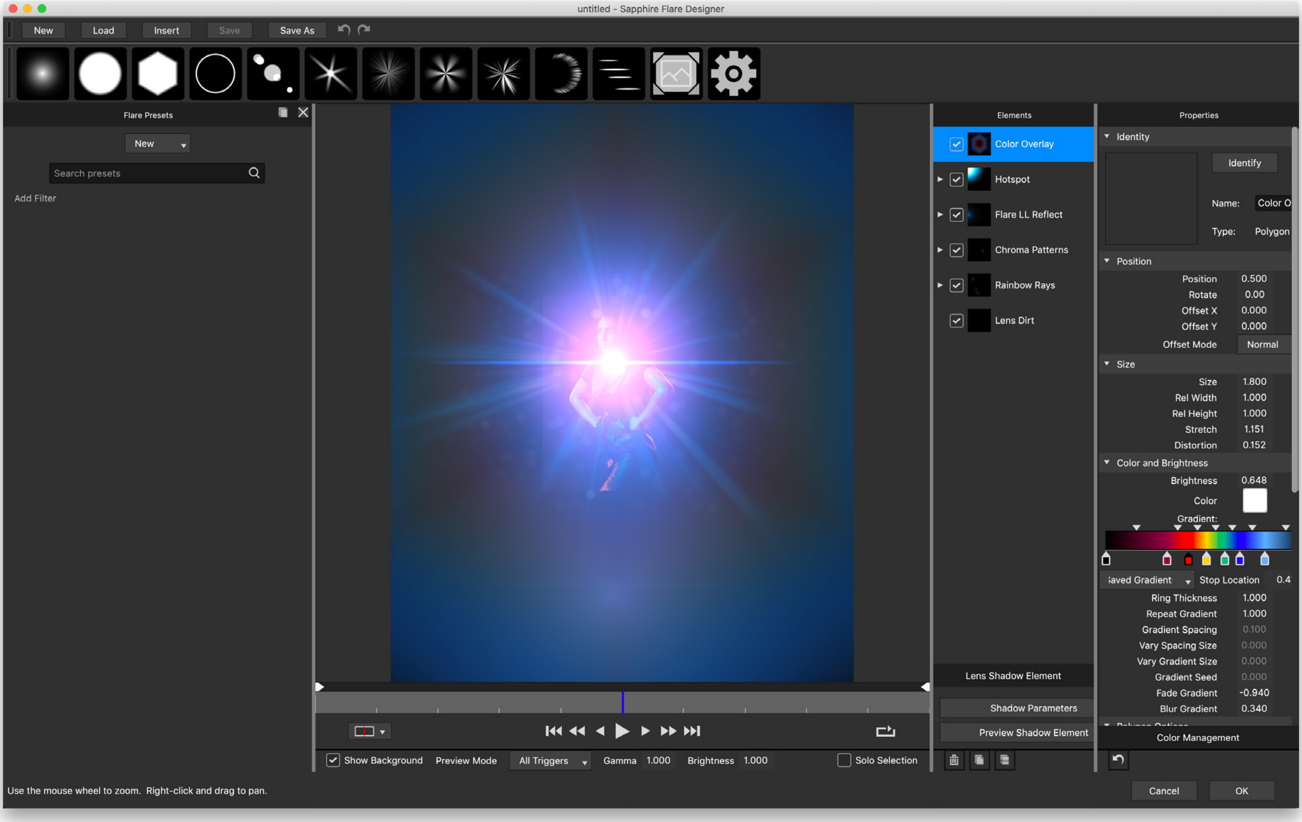
Sapphire Flare Designer

Step 15: To edit the flare itself, click Edit Lens at the top of the Parameter panel, which will open the Sapphire Flare Designer.



Sapphire Plug-ins

S_LensFlare is starting the Flare Designer...



untitled - Sapphire Flare Designer

New
Load
Insert
Save
Save As
Flare Presets
New
Search presets
Add Filter
Elements
Color Overlay
Hotspot
Flare LL Reflect
Chroma Patterns
Rainbow Rays
Lens Dirt
Lens Shadow Element
Shadow Parameters
Preview Shadow Element
Properties
Identity
Identify
Color Management
Cancel
OK

Name: Color O

Type: Polygon

Position

Position 0.500

Rotate 0.00

Offset X 0.000

Offset Y 0.000

Offset Mode Normal

Size

Size 1.800

Rel Width 1.000

Rel Height 1.000

Stretch 1.151

Distortion 0.152

Color and Brightness

Brightness 0.648

Color

Gradient:

Saved Gradient Stop Location 0.4

Ring Thickness 1.000

Repeat Gradient 1.000

Gradient Spacing 0.100

Vary Spacing Size 0.000

Vary Gradient Size 0.000

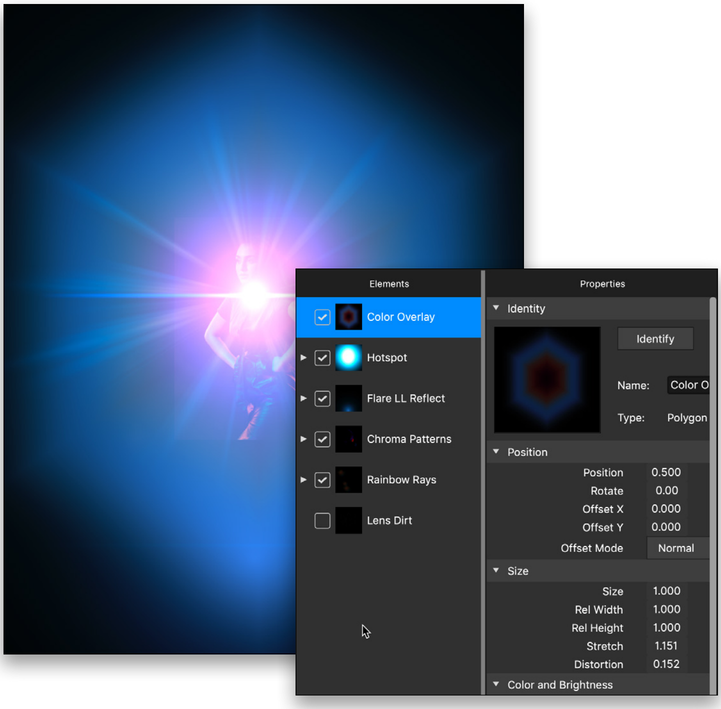
Gradient Seed 0.000

Fade Gradient -0.940

Blur Gradient 0.340

☑ Show Background Preview Mode All Triggers Gamma 1.000 Brightness 1.000 ☐ Solo Selection

Use the mouse wheel to zoom. Right-click and drag to pan.



Elements
Properties
Identity
Identify

☑ Color Overlay

☑ Hotspot

☑ Flare LL Reflect

☑ Chroma Patterns

☑ Rainbow Rays

☐ Lens Dirt

Name: Color O

Type: Polygon

Position

Position 0.500

Rotate 0.00

Offset X 0.000

Offset Y 0.000

Offset Mode Normal

Size

Size 1.000

Rel Width 1.000

Rel Height 1.000

Stretch 1.151

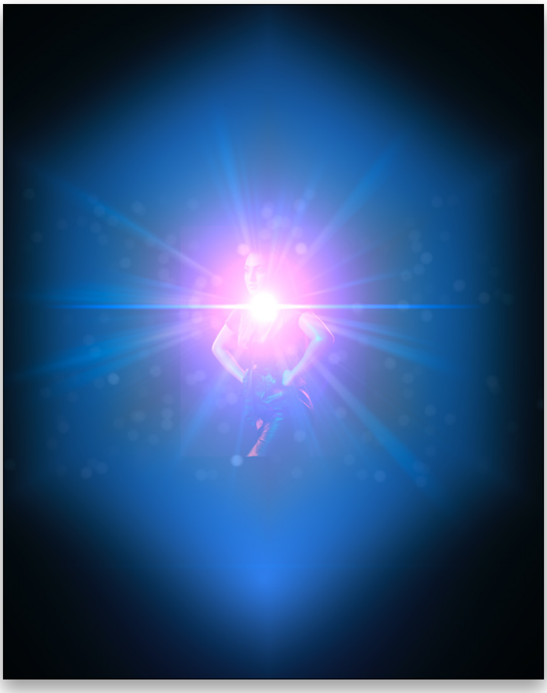
Distortion 0.152

Color and Brightness

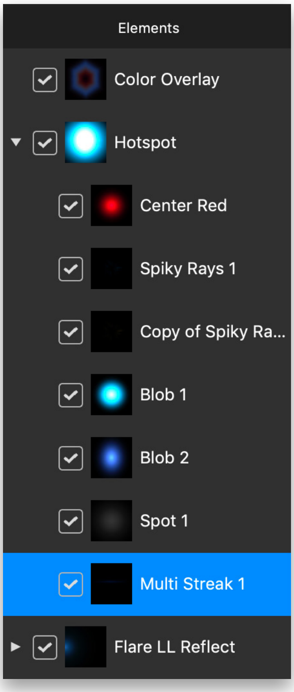
Step 16: However complex Parameters looked, the Flare Designer is a thing of beauty. At the top are the Elements you can add to your flare; for example, hot spots, polygons, rings, and various rays. On the left you deal with presets, then there's the preview in the middle. To the right of the preview are the current set of Elements, and finally the controls for the selected Element. Essentially, as you go further right, your level of control increases.

Step 17: Clearly this could be an article in itself. The big thing for you here is that you can turn off or edit specific Elements within the lens. We've already changed color using Hue Shift in Parameters, but we could do that here, as well, and save it as a new preset.

First, let's turn off Lens Dirt under Elements to see the Color Overlay better. By changing Size back to 1, you get the more intense color back into the center.



Step 18: Adding back the Lens Dirt and changing the Size to 2 gives us more pronounced particles. As our main image is at 75%, it needs this extra push. You can close Sapphire Flare Designer, check your progress, and reopen it at any stage.

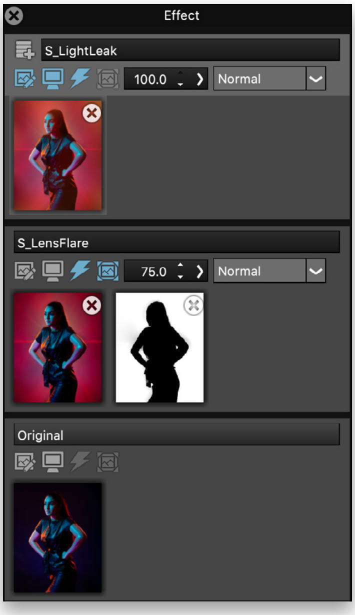

Elements
Color Overlay
Hotspot
Center Red
Spiky Rays 1
Copy of Spiky Ra...
Blob 1
Blob 2
Spot 1
Multi Streak 1
Flare LL Reflect

Step 19: Inside the Hotspot Element, you'll find Multi Streak 1. Again, changing the Size helps. As we want this a little larger, we set it to 1. Click OK to return to Optics.

Light Leaks

Now let's add a light leak. The masking has lifted the subject from the background flare, but perhaps it's too much, and a light leak will help sell it.

Step 20: Click the Add Layer icon at the top left of the Effects Stack. From the Light category at the bottom, choose S_LightLeaks. The presets will load. Straight away the Default preset looks great.

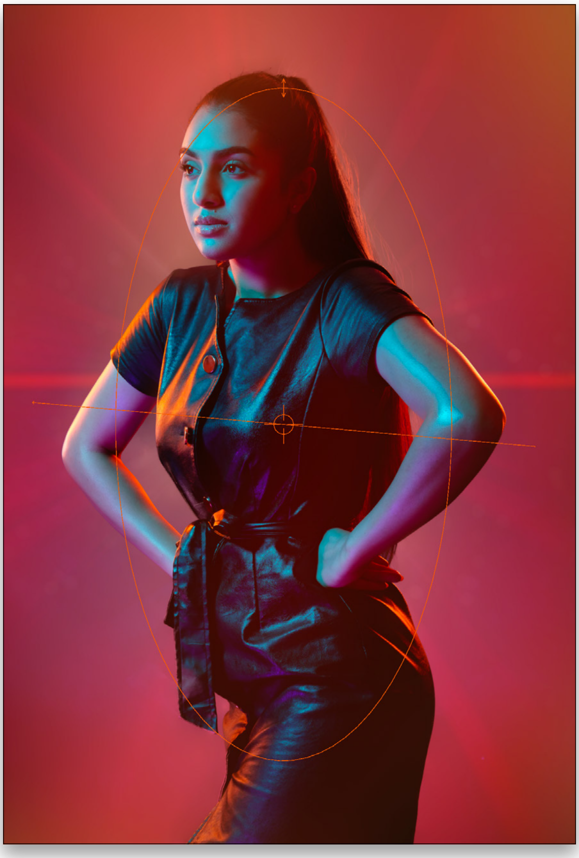


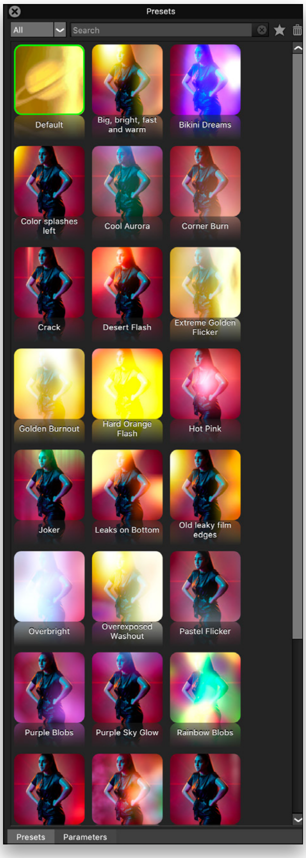
Effect

S_LightLeak 100.0 Normal

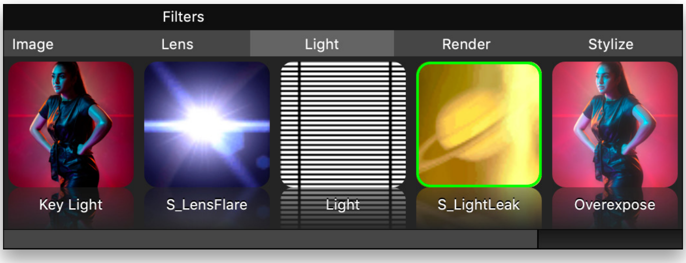
S_LensFlare 75.0 Normal

Original

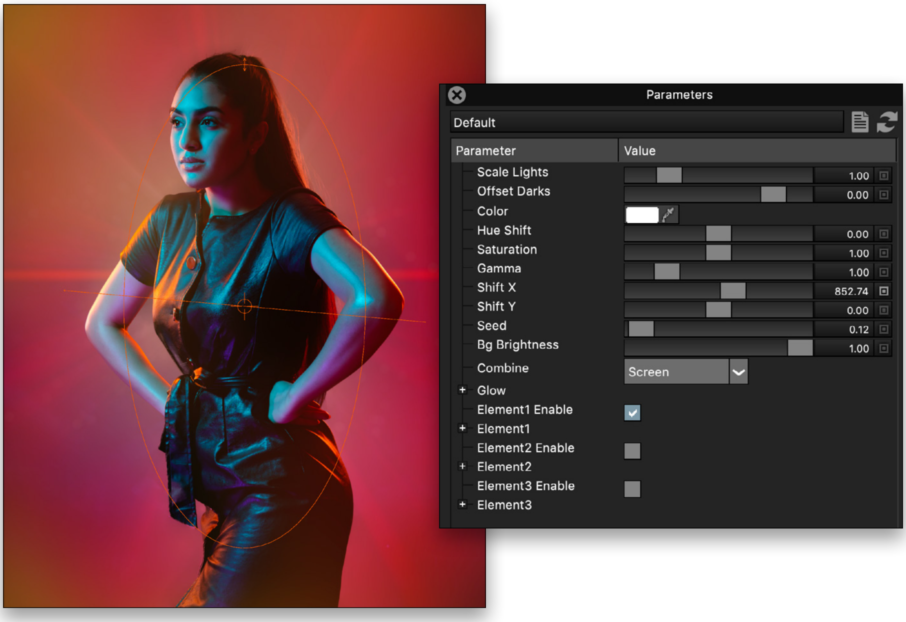




Presets
All
Search
Default
Big, bright, fast and warm
Bikini Dreams
Color splashes left
Cool Aurora
Corner Burn
Crack
Desert Flash
Extreme Golden Flicker
Golden Burnout
Hard Orange Flash
Hot Pink
Joker
Leaks on Bottom
Old leaky film edges
Overbright
Overexposed Washout
Pastel Flicker
Purple Blobs
Purple Sky Glow
Rainbow Blobs
Presets
Parameters



Filters
Image
Lens
Light
Render
Stylize
Key Light
S_LensFlare
Light
S_LightLeak
Overexpose

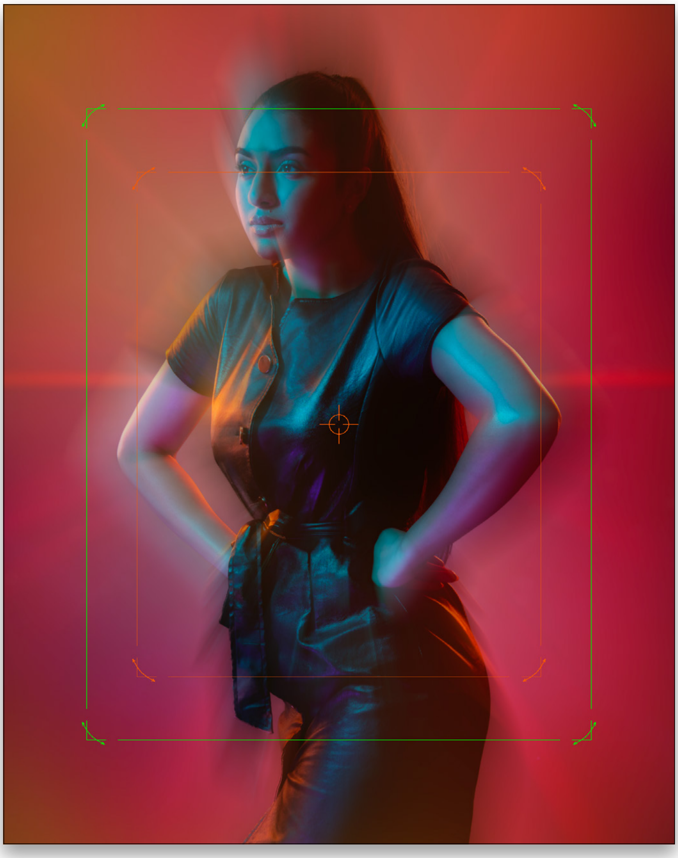


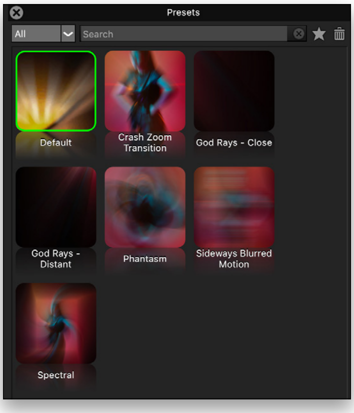
Parameters

Default

Parameter	Value
Scale Lights	1.00
Offset Darks	0.00
Color	
Hue Shift	0.00
Saturation	1.00
Gamma	1.00
Shift X	852.74
Shift Y	0.00
Seed	0.12
Bg Brightness	1.00
Combine	Screen
+ Glow	
Element1 Enable	☑
+ Element1	
Element2 Enable	☐
+ Element2	
Element3 Enable	☐
+ Element3	

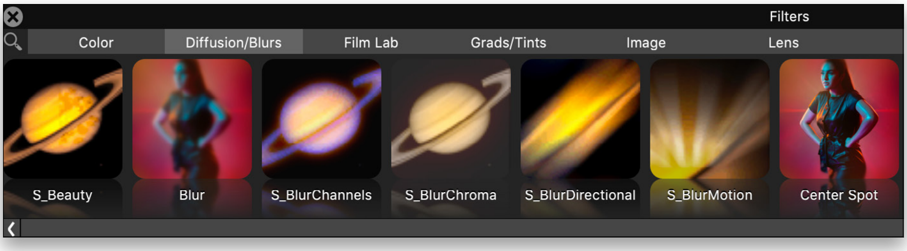
Step 21: The only potential issue you may see is direction. In this image, the light leak is on the opposite side to where the subject is looking. By using the Shift X slider in Parameters, we can move it to better suit the image.

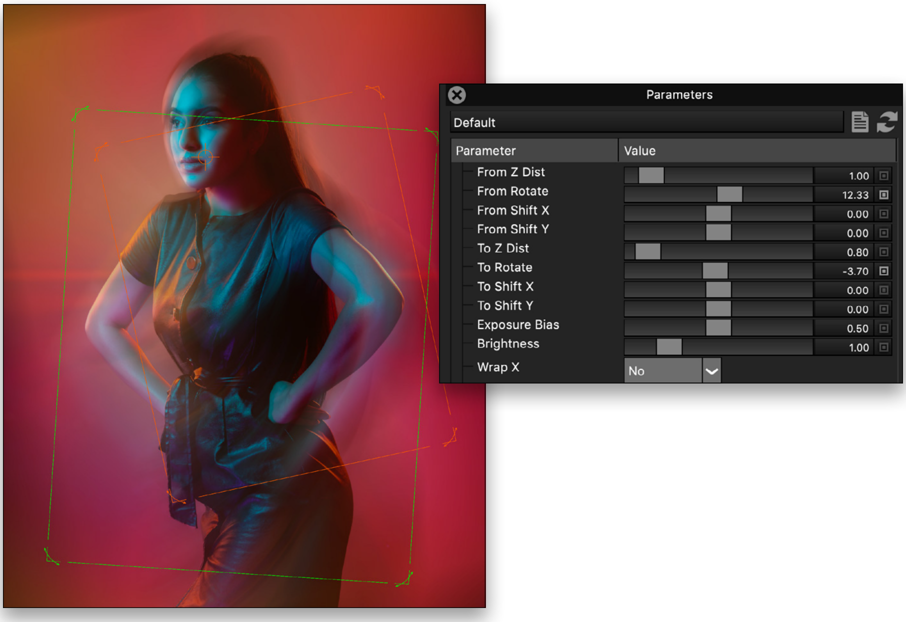



Presets
All
Search
Default
Crash Zoom Transition
God Rays - Close
God Rays - Distant
Phantasm
Sideways Blurred Motion
Spectral

Blur

Step 22: For the final filter, we'll look at a blur. From the Diffusion/Blurs Category, choose S_BlurMotion. Again, the Default preset looks fine.


Filters
Color
Diffusion/Blurs
Film Lab
Grads/Tints
Image
Lens
S_Beauty
Blur
S_BlurChannels
S_BlurChroma
S_BlurDirectional
S_BlurMotion
Center Spot

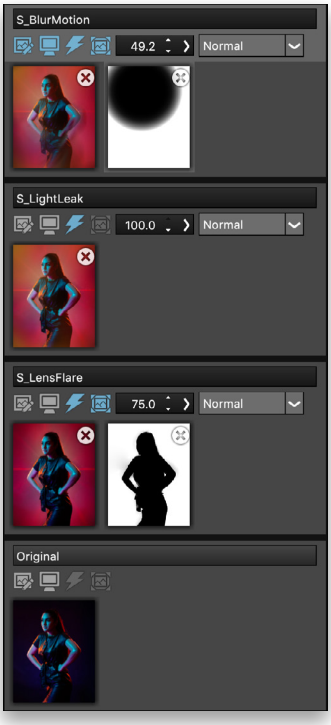


Parameters

Default

Parameter	Value
From Z Dist	1.00
From Rotate	12.33
From Shift X	0.00
From Shift Y	0.00
To Z Dist	0.80
To Rotate	-3.70
To Shift X	0.00
To Shift Y	0.00
Exposure Bias	0.50
Brightness	1.00
Wrap X	No

Step 23: Now, we're going to drag the center control point up to her face. Using the From Rotate and To Rotate options in Parameters, we rotated them in opposite directions, setting From Rotate to 12.33 and To Rotate to –3.70.



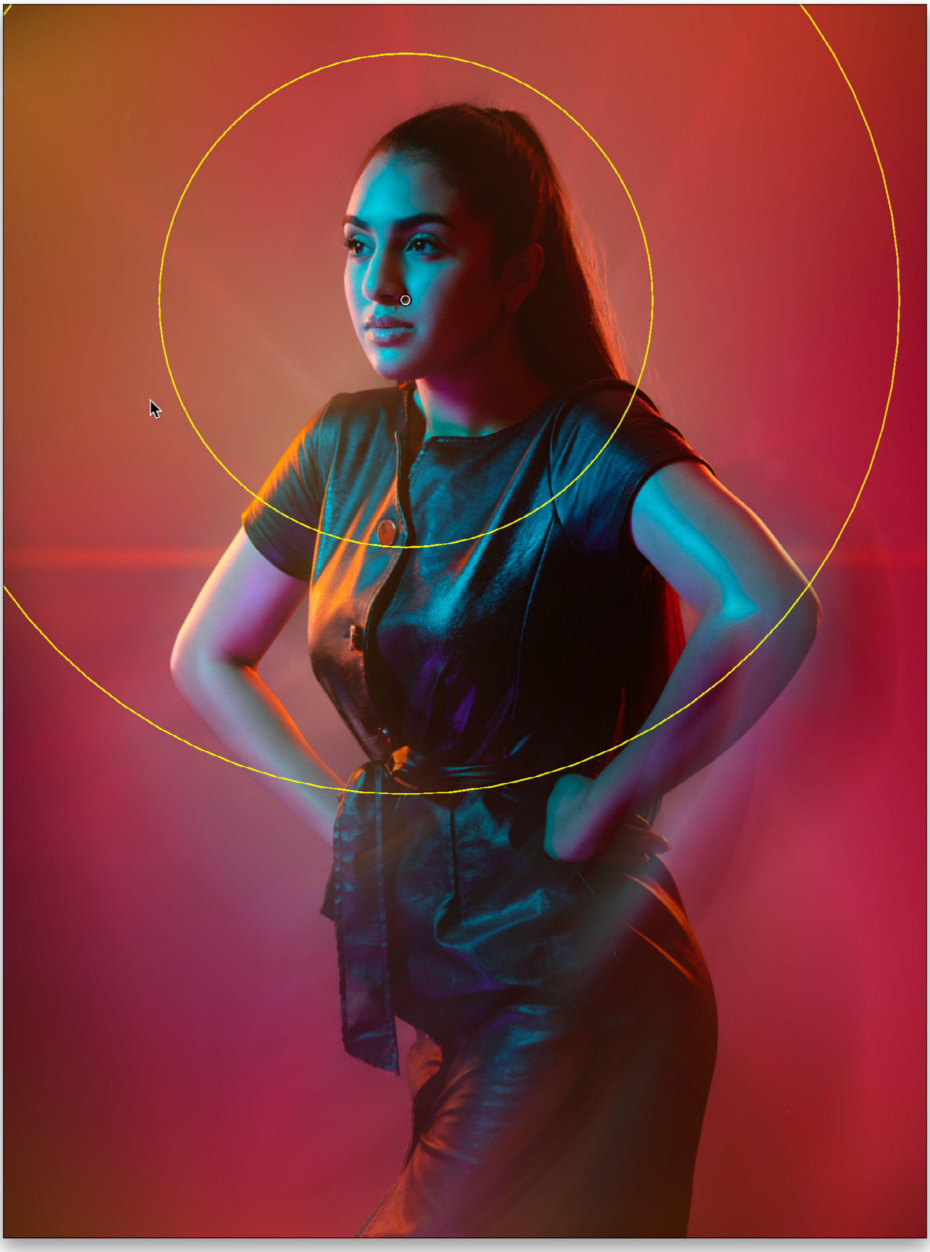
S_BlurMotion 49.2 Normal

S_LightLeak 100.0 Normal

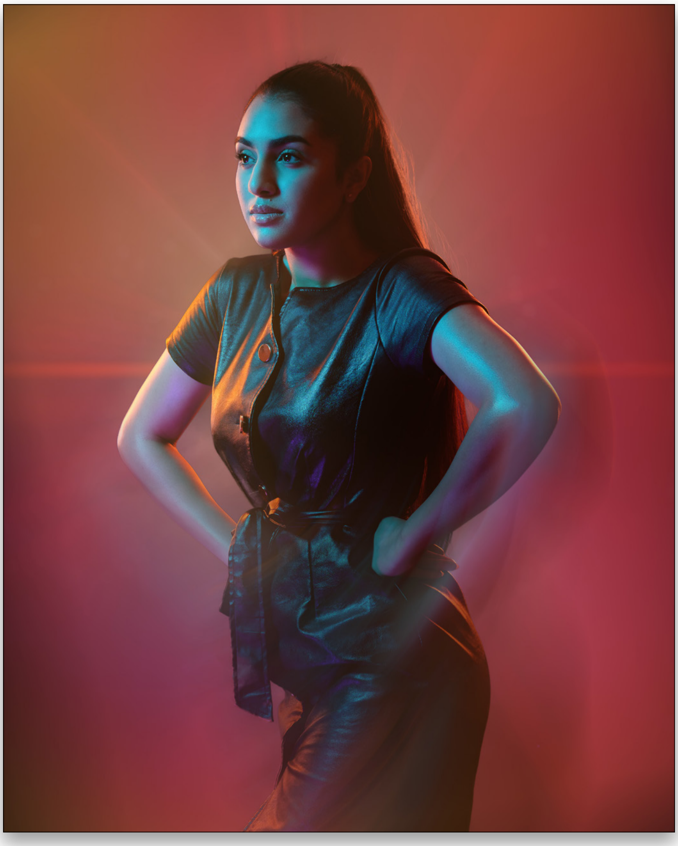
S_LensFlare 75.0 Normal

Original

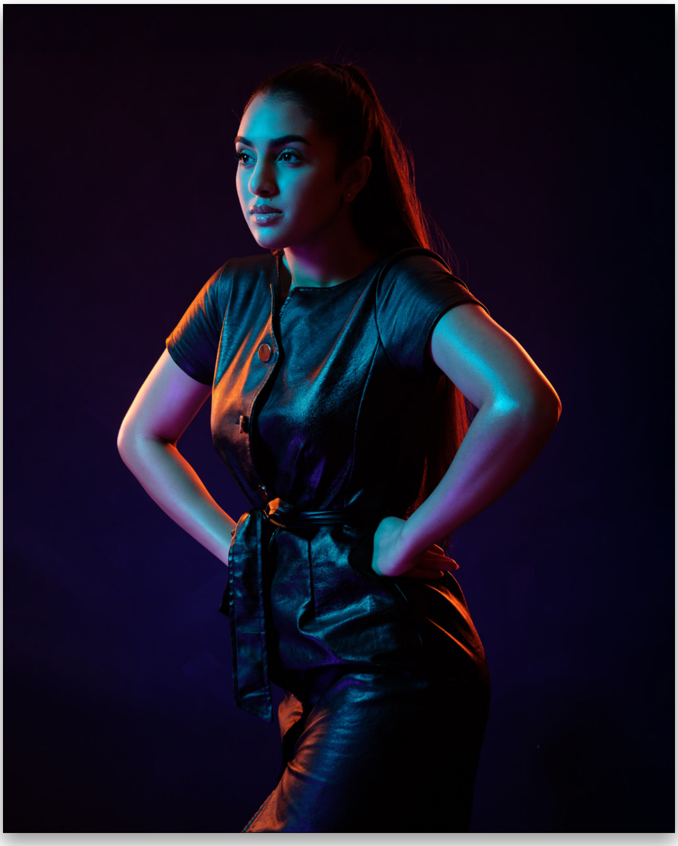
Step 24: We want to remove the blur from her face, and the quickest way is with the Spot Mask option, so we clicked on Add Mask, chose Spot, and centered it on her face. Finally, click the Invert icon to blur the body instead of the face.



"The original Dfx plug-in, before the progression to DFT, was already powerful, but with the addition of the Sapphire engine, it's an exponential jump. "



Before



After

OPTICAL ILLUSIONS

I wouldn't be joking if I said I could keep going with this Boris FX Optics plug-in. If I had to pick one word to describe it, I'd choose "fun." When you open it, you know it's play time. You're still being intentional when you begin, but the directions you can go are almost limitless.

We've barely touched the surface of what you can do here. The original Dfx plug-in, before the progression to DFT, was already powerful, but with the addition of the Sapphire engine, it's an exponential jump. The fact that the Sapphire Flare Designer is included means only your imagination is the limit to the variety of flares you can have. That alone is worth the price. Boris FX Optics is $149 to purchase, or you can get a subscription for $9/month or $99/year. ■

Discuss this Issue

Photography Secrets | BY DAVE WILLIAMS

MAKE IT SHARP

Image quality is made up of several factors: brightness, tonality, dynamic range, contrast, and sharpness. Out of this list, taking sharp photos is a high priority for all photographers. Achieving what has come to be known as "tack-sharp" photos involves using quality gear and doing lots of small things to the best of our ability. Tack sharp describes a photo that's clean and crisp, with the main subject clearly in focus and no blurring. Some of these "small things" will apply to certain situations and some won't, but the more of them we use, the sharper our images will be.

Lenses

When it comes to capturing sharp photos, the situation will dictate your tactics, which can make a huge difference to any photograph you take. At the top of the list are the lenses that you use. When shopping for a lens, consider the question, "Is it sharp?" It seems silly, after all, to spend a lot of money on a camera body only to stick an inferior quality lens on the front of it. Cheaper lenses often contain plastic elements, which are never as good as glass elements. They're not formed as well and can easily distort images, as well produce images that aren't sharp. Let's reel through what it is about a lens that makes our images as sharp as they can be.

Something often overlooked by newbies and pros alike is that zoom lenses aren't uniformly sharp throughout their range, including aperture and focusing distance. Every lens has a sweet spot at a certain aperture, and you should know what that is for all your lenses. While we should primarily select our aperture based on such things as shutter speed and depth of field, we should also give consideration to which aperture produces the maximum sharpness in a particular lens.

This optimum aperture varies from one lens to the next, but it typically sits between two and three stops down from the maximum aperture. This is an old photographers' rule of thumb, but it's still fairly accurate. In practice it means that a lens with a maximum aperture of f/2.8 will have the sharpest aperture at around f/8. Without testing it yourself, you can safely assume, for most lenses, that the sharpest aperture will be between f/8 and f/11 rather than at the wide end (f/2.8 or f/4) or at the narrow end (f/22 or f/32.) If you don't have a specific requirement for depth of field, shooting in this region will deliver the sharpest image.

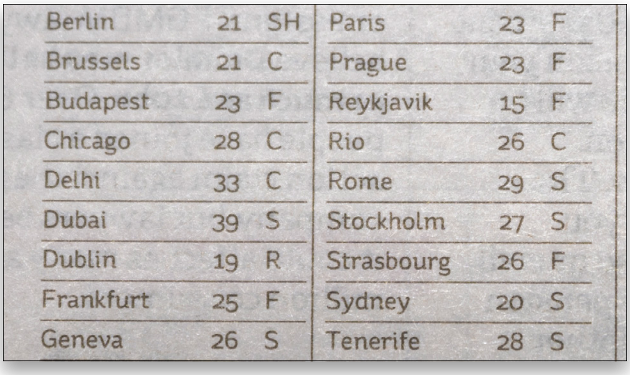
You can test a lens to find its sharpest aperture by simply shooting at some text on a page—a newspaper with lots of small text is best for this test. You could use a resolution chart, but a newspaper will give you the same result at a reduced cost. While we explain how to perform this test, we'll cover other methods of shooting that help ensure maximum image sharpness, which are important for the test itself.

First, mount your camera on a tripod. This is something you should do as much as possible to keep your camera

ALL IMAGES BY DAVE WILLIAMS

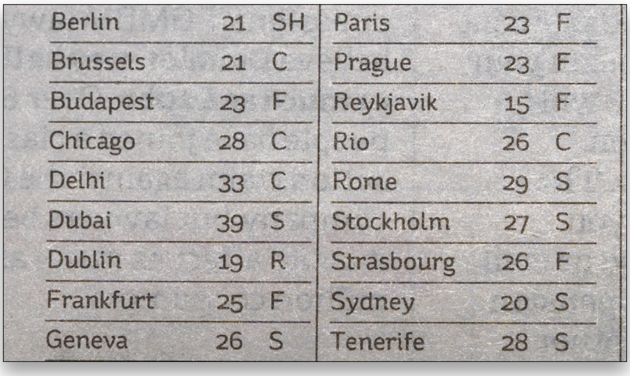
stable, particularly when operating at slower shutter speeds. Shooting handheld is quick and convenient, but with it comes a slight amount of movement. Any slight shake caused by our hands, or even breathing, is reflected in the sharpness of our final image, so taking steps to alleviate any movement will help produce better results.

It's also worth noting that simply pressing the shutter button can cause camera shake. To avoid this, you can use a remote shutter release or a cable shutter release, which completely removes any shake caused by pressing the shutter button. Further, if you're using a DSLR, every time the shutter is pressed, the mirror moves to reveal the sensor. Most DSLRs have a feature that locks the mirror in the up position prior to taking the photo. You won't see the image preview on the screen or through the viewfinder, but if you need to ensure your camera is rock-steady when taking a photo, then this feature will help.



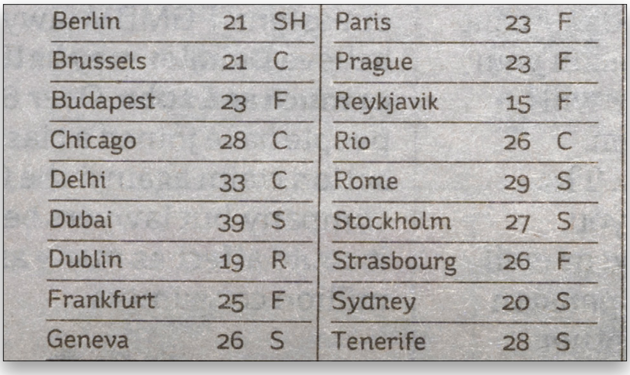
Berlin	21	SH	Paris	23	F
Brussels	21	C	Prague	23	F
Budapest	23	F	Reykjavik	15	F
Chicago	28	C	Rio	26	C
Delhi	33	C	Rome	29	S
Dubai	39	S	Stockholm	27	S
Dublin	19	R	Strasbourg	26	F
Frankfurt	25	F	Sydney	20	S
Geneva	26	S	Tenerife	28	S

ƒ/2.8



Berlin	21	SH	Paris	23	F
Brussels	21	C	Prague	23	F
Budapest	23	F	Reykjavik	15	F
Chicago	28	C	Rio	26	C
Delhi	33	C	Rome	29	S
Dubai	39	S	Stockholm	27	S
Dublin	19	R	Strasbourg	26	F
Frankfurt	25	F	Sydney	20	S
Geneva	26	S	Tenerife	28	S

ƒ/8



Berlin	21	SH	Paris	23	F
Brussels	21	C	Prague	23	F
Budapest	23	F	Reykjavik	15	F
Chicago	28	C	Rio	26	C
Delhi	33	C	Rome	29	S
Dubai	39	S	Stockholm	27	S
Dublin	19	R	Strasbourg	26	F
Frankfurt	25	F	Sydney	20	S
Geneva	26	S	Tenerife	28	S

ƒ/22

You're now ready to take a series of photos of the newspaper. Make sure the camera is on a level plane with the newspaper, switch to aperture priority mode, and take a photo at every aperture setting. When finished, open the images in Lightroom or Photoshop and examine them at 100%. As you move through the images, you should be able to notice the differences. At either end of the range the images will most likely be notably blurrier, but as you approach the middle of the range, each image becomes progressively sharper until you reach that sweet spot. As well as sharpness, pay attention to things such as edge distortion and vignetting. This process will give you a fairly in-depth glimpse into your lens.

Because the differences between images can be subtle as you approach the sharpest aperture, it can be difficult to spot which one is best, but if you take your time and look closely, the differences will stand out. For many of us, it may only be necessary to know an approximation of which aperture is sharpest, but knowing this information will pay off in your photography, and help you produce some spectacularly sharp photos to show off in your portfolio. You can now use this as your default aperture, unless you want a specific depth of field. If not, why wouldn't you use your lenses' sharpest aperture?

"You can test a lens to find its sharpest aperture by simply shooting at some text on a page– a newspaper with lots of small text is best for this test."

ISO

Knowing the sharpest aperture of your lens is only the first—and the most important—consideration in creating tack-sharp images; but there are other factors (besides using a tripod and a remote shutter release) that can negatively impact all the work you put into finding the sweet spot of your lenses. ISO is one of those factors.

We all know that shooting at high ISOs results in noisy images, but another reason to keep the ISO as low as possible is that noise can have an adverse effect on image sharpness. Digital noise can cause a fuzziness that can make a sharp image appear as if it isn't sharp. So always shoot at the lowest possible ISO.

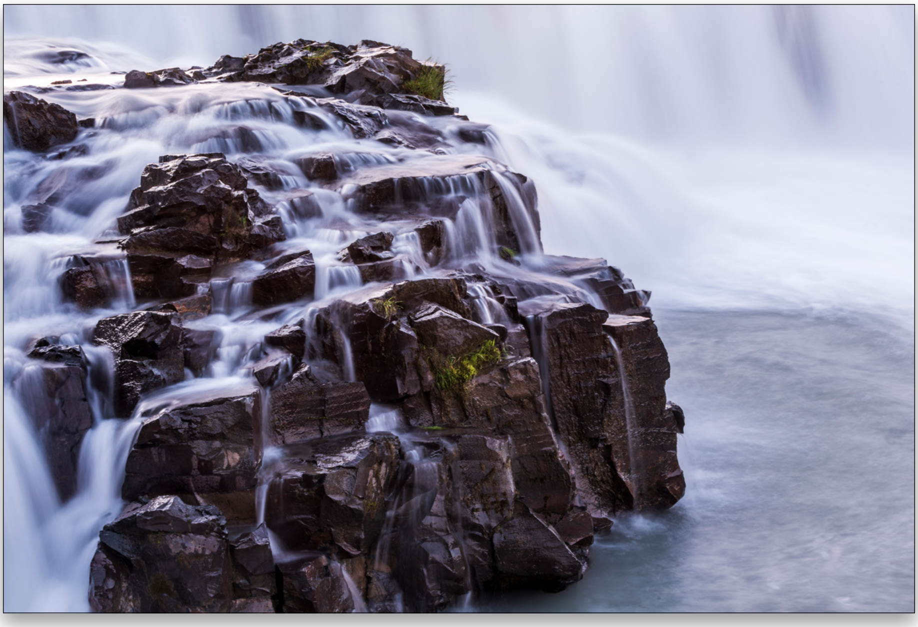
Filters

The lens filters we use in our photography can also adversely affect sharpness. Just as with a cheap lens, a cheap lens filter made of plastic rather than glass can have devastating results, and I don't use that word lightly! If you've put all the time and effort into producing a fantastic photo, you mustn't undo that by using plastic filters, or by using unnecessary filters. Every filter is another layer through which the light gets distorted, so if you have a filter attached to your lens that you don't need, unscrew it and put it away.

> "Digital noise can cause a fuzziness that can make a sharp image appear as if it isn't sharp. So always shoot at the lowest possible ISO."

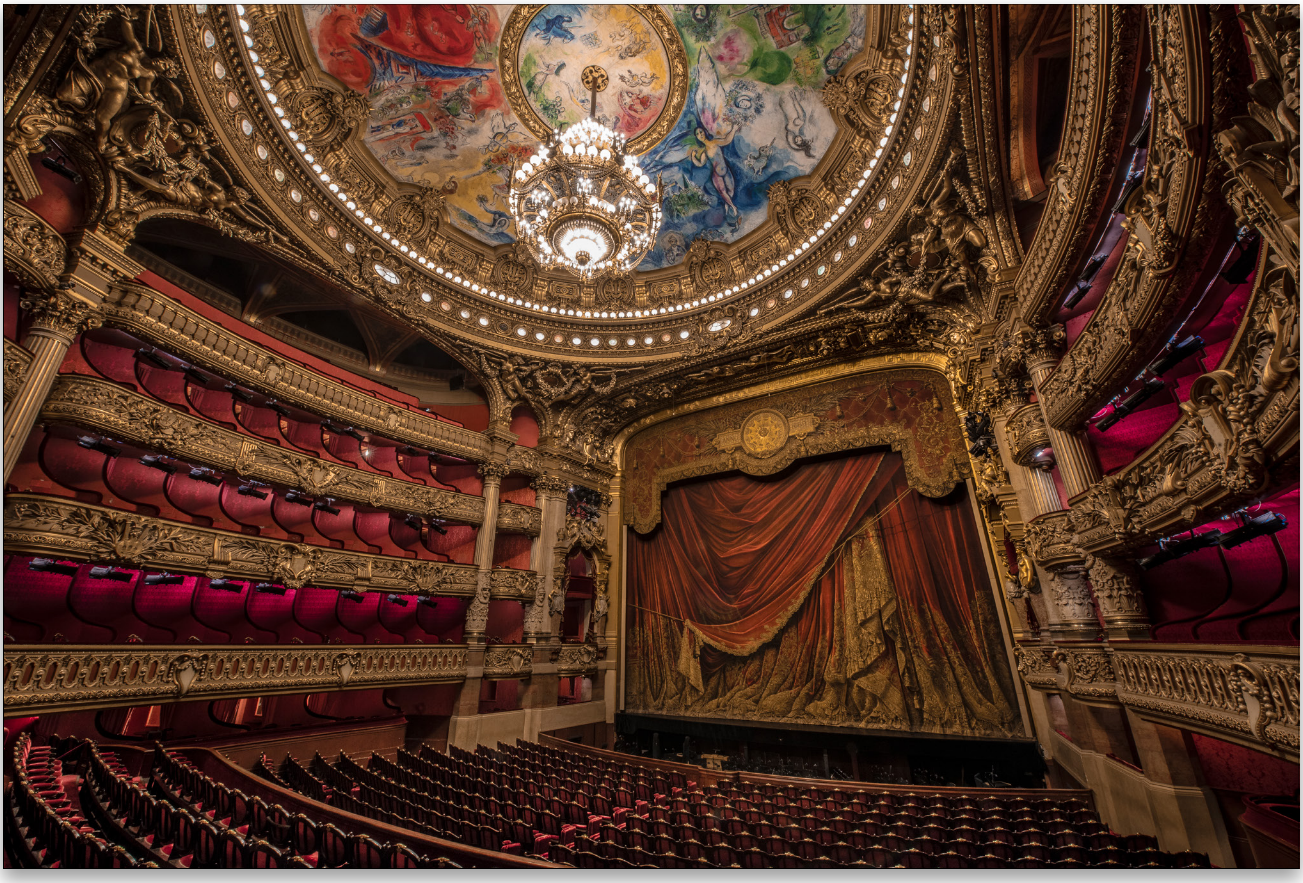
Autofocus

Autofocus is also something worth considering. If you have a clear subject in your photo, using single-point autofocus to select that subject ensures that you convey this to the viewer in the final image. Using a scene autofocus mode will relinquish control to the camera, which will try to focus on as much of the scene as possible, and therefore may not afford the best focus for your subject.



Lens Stabilization

If you find yourself in a position where you can't use a tripod, you can use image stabilization, which is available in many lenses. Keeping a steady grip and posture, use burst mode to take a series of shots while maintaining a lock on the subject. In conjunction with image stabilization, this gives you a better chance of capturing a sharp image. While using a tripod is the guaranteed method for success, it isn't always an option. If you consider what a tripod does, and try to implement that in other ways, you stand a much better chance of nailing that sharp shot.



Postprocessing

Using all these techniques, including finding your lenses' sweet spots, will help you produce the sharpest images possible. Capturing the best image in-camera negates the need to go through any major sharpening processes in postproduction, and affords you more time to focus on other aspects of retouching. You can then use a simple method, such as Unsharp Mask, to finesse the sharpness of the final image.

Sharpness is huge! It's a make-or-break aspect of photography. Dealing with disappointment and frustration after downloading a memory card and discovering blurry or soft images is easily prevented by following these techniques. So take the time to understand and resolve any issues before they even present themselves. ■

Discuss this Issue

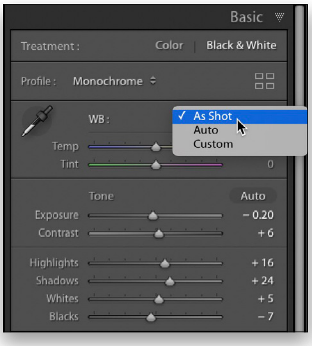
Questions & Answers

SCOTT KELBY

Q. I heard you have to shoot in RAW because if you don't, you can't change your white balance in Lightroom. Do I have to switch to shooting in RAW?

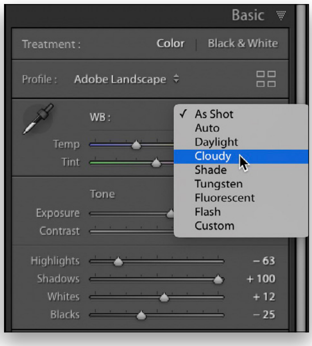
A. This is actually an age-old myth: You absolutely can change the white balance for JPEG or TIFF images, no problem. I think this myth started because when you shoot in JPEG, you don't get all the white balance presets as you do for RAW images (you only get the Auto preset). That doesn't mean you can't change the white balance. You can still change it using the Temp and Tint Sliders and the White Balance Selector tool in the Basic panel (and I personally use those methods the most anyway).

So, the fact that you "can't" adjust the white balance for JPEG images is absolutely a myth; however, the fact that white balance adjustments look better when performed on RAW images vs. JPEG images is *not* a myth, and you can test this for yourself. The next time you're out shooting, change your camera to shoot in Raw+JPEG mode so you have two files of the exact same photo: one in RAW and one in JPEG format. Find an image whose white balance is off, then open both images in Lightroom and correct the white balance on both of them. Compare the results, and you'll see what I mean. There are other benefits to shooting in RAW (and loads of articles on this everywhere), so it's worth considering even knowing that the whole "you can't change the white balance for JPEGs" is a myth.


Basic
Treatment :
Color
Black & White
WB :
✓ As Shot
Auto
Custom
Tone
Auto

Profile : Monochrome
Tint 0
Exposure − 0.20
Contrast + 6
Highlights + 16
Shadows + 24
Whites + 5
Blacks − 7

JPEG WB Presets


Basic
Treatment :
Color
Black & White
WB :
✓ As Shot
Auto
Daylight
Cloudy
Shade
Tungsten
Fluorescent
Flash
Custom
Temp
Tint
Tone
Exposure
Contrast

Profile : Adobe Landscape
Highlights − 63
Shadows + 100
Whites + 12
Blacks − 25

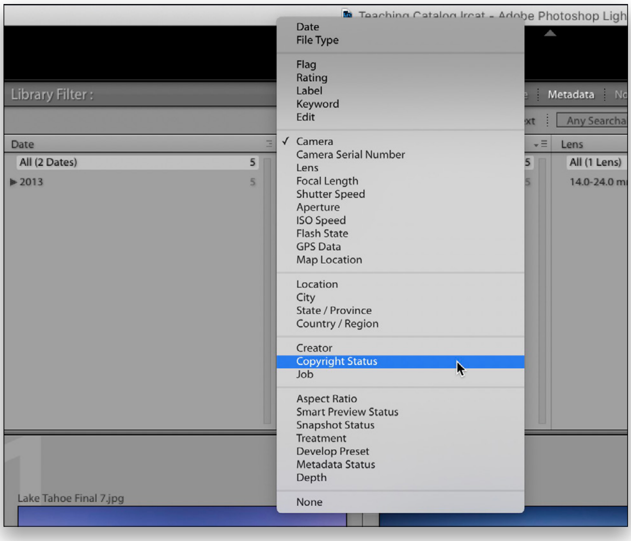
RAW WB Presets

Q. Is there a quick way to tell which of my images in Lightroom don't have my copyright information embedded in their metadata? If so, is there also a quick way to add my copyright to those images that don't have it?

A. It's a simple process: First, in the Library module, go to the Catalog panel on the left and click All Photographs so you can search your entire photo catalog. Then, make sure you're in Grid view (G). If the Library Filter Bar isn't visible above the thumbnail grid, press the Backslash key (\) on your keyboard to make it visible.

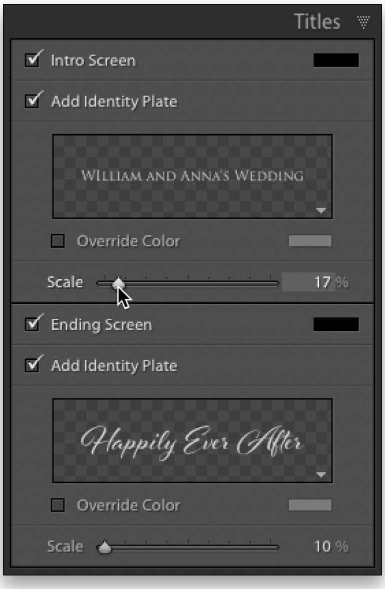
Click on Metadata in the Filter Bar, and click directly on the title at the top of the first column (it probably says "Date") to bring up a pop-up menu of choices. Choose Copyright Status from this pop-up menu, and it displays how many images you have, how many are Copyrighted, and how many are Unknown. Click on Unknown to have only your images visible that don't have your copyright embedded into them.

Now, press Command-A (PC: Ctrl-A) to Select All the Unknown images, go to your Metadata panel, and from the Preset pop-up menu, choose your copyright preset. (If you don't have a copyright preset already set up, select Edit Presets at the bottom of that menu to create one.) Instantly, all of those selected images now have your copyright info embedded right into them.


Teaching Catalog.lrcat - Adobe Photoshop Ligh
Library Filter :
Metadata
Any Searcha
Date
All (2 Dates) 5
▶ 2013 5
Lens
All (1 Lens)
14.0-24.0 m
Date
File Type
Flag
Rating
Label
Keyword
Edit
✓ Camera
Camera Serial Number
Lens
Focal Length
Shutter Speed
Aperture
ISO Speed
Flash State
GPS Data
Map Location
Location
City
State / Province
Country / Region
Creator
Copyright Status
Job
Aspect Ratio
Smart Preview Status
Snapshot Status
Treatment
Develop Preset
Metadata Status
Depth
None
Lake Tahoe Final 7.jpg

Q. When I'm working in Lightroom Classic's Slideshow module, and I've turned on the Intro Screen checkbox in the Titles panel to add a title for my slide show, that screen disappears after a few seconds. Is there a way to keep it on while I'm working on it?

A. There is a workaround to keep it on while you're working on it. If you click-and-hold on the Scale slider in the Titles panel, the Intro Screen will stay visible onscreen as long as you hold down your mouse button (even if you don't change the Scale). I know it's not ideal (and I can't explain why Adobe would choose to make the screen disappear after a few seconds in the first place), but at least it's a way to keep it around a little longer.



Titles

☑ Intro Screen

☑ Add Identity Plate

WILLIAM AND ANNA'S WEDDING

☐ Override Color

Scale 17 %

☑ Ending Screen

☑ Add Identity Plate

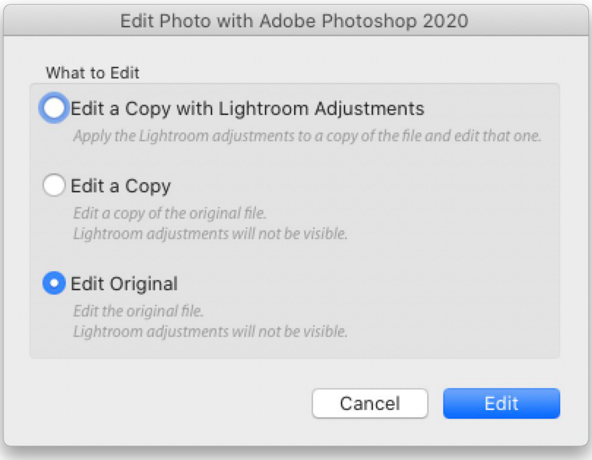
Happily Ever After

☐ Override Color

Scale 10 %

Q. I heard that if you take an image from Lightroom over to Photoshop, add layers while in Photoshop, and then save the file so it comes back to Lightroom, it keeps the layers intact in the file. But if I press Command-E (PC: Ctrl-E) to take that same PSD file (which I know has layers) back over to Photoshop, the image is flattened (the layers are gone). How come?

A. It's because when you take that image back over to Photoshop, you need to choose Edit Original (rather than the default choice of Edit a Copy with Lightroom Adjustments) in the Edit Photo with Adobe Photoshop 2020 dialog that appears. When you choose Edit Original, it keeps all the layers intact.



Edit Photo with Adobe Photoshop 2020

What to Edit

○ Edit a Copy with Lightroom Adjustments
Apply the Lightroom adjustments to a copy of the file and edit that one.

○ Edit a Copy
Edit a copy of the original file.
Lightroom adjustments will not be visible.

● Edit Original
Edit the original file.
Lightroom adjustments will not be visible.

Q. Is there a shortcut I can use to get me quickly through the Develop module sliders?

A. There is for the Basic panel controls: Just press the Period key (.) on your keyboard and it toggles through all the different sliders. It also briefly brings up some text right over your image so you can clearly see which slider you're adjusting. As a bonus, the text tells you that you can modify that particular slider with the Plus (+) and Minus (-) keys on your keyboard. And, if you throw in the Shift key with the Plus and Minus keys, it will change the slider in larger increments.

Q. I don't see the advantage of Lightroom's built-in HDR except for the fact that it combines three images into one. When it's done, it just looks like the normal exposure. What am I missing?

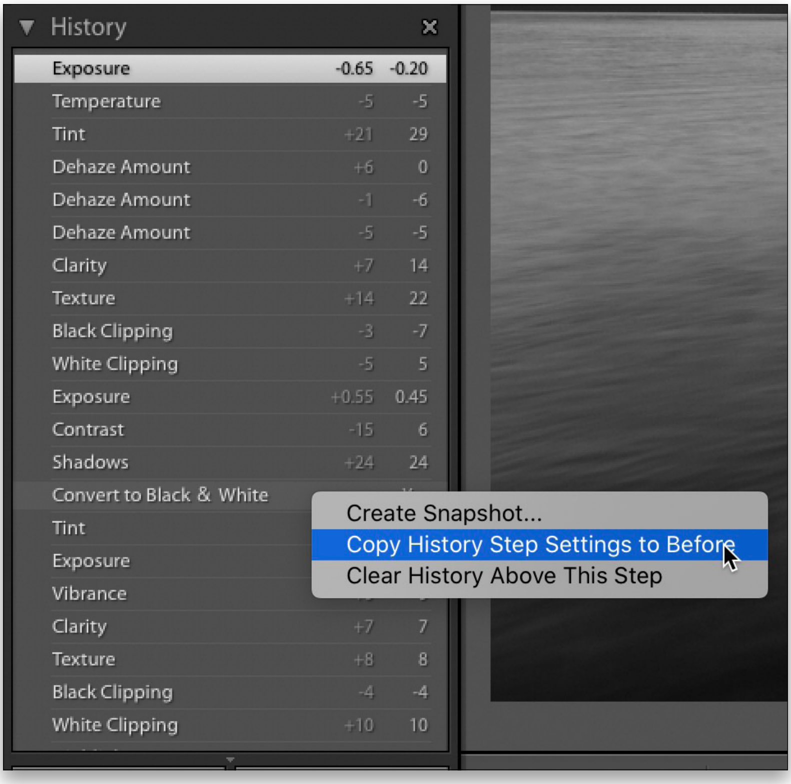
A. Well, I always say it looks like the normal exposure but a 1/2-stop or so brighter; but you're right, it doesn't look "HDR'd," or tone-mapped, like you normally see.

So, what's the advantage? The main advantage is that you can now open up the shadow areas big time without seeing hardly any noise, so you can push your Lightroom postprocessing *much* farther without the image getting all noisy on you. I've also found that the images seem sharper (to my eye anyway) and, for that reason, I often don't apply any sharpening to these combined HDR images. They already look on the edge of crunchy. Give it a try yourself and see what you think.

Q. If I convert an image to black-and-white and then make some edits, when I do a before/after view, the before image returns to the original color image so I can't compare my edits to the initial black-and-white conversion. Is there a way around this?

A. There sure is. Go to the History panel, Right-click on the Convert to Black & White state, and from the pop-up menu that appears, choose Copy History Step Settings to Before. Now your original black-and-white conversion becomes the before image. 🙂

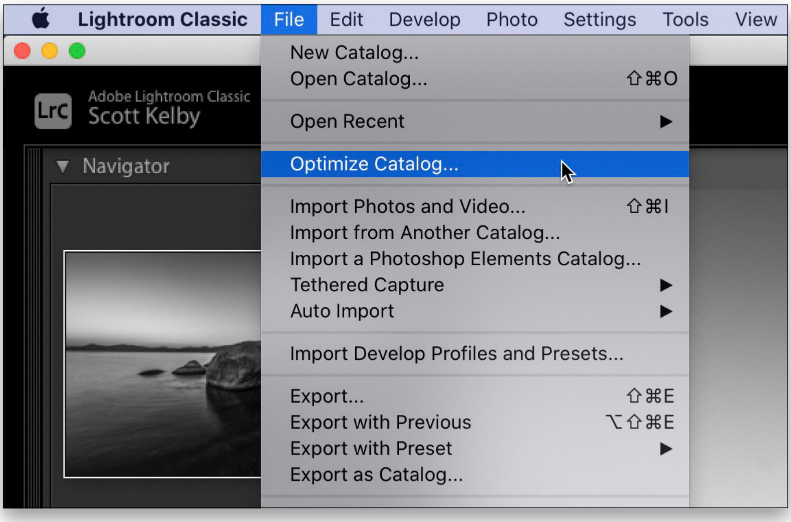
ALL IMAGES BY SCOTT KELBY


History
Create Snapshot...
Copy History Step Settings to Before
Clear History Above This Step

Exposure	-0.65	-0.20
Temperature	-5	-5
Tint	+21	29
Dehaze Amount	+6	0
Dehaze Amount	-1	-6
Dehaze Amount	-5	-5
Clarity	+7	14
Texture	+14	22
Black Clipping	-3	-7
White Clipping	-5	5
Exposure	+0.55	0.45
Contrast	-15	6
Shadows	+24	24
Convert to Black & White		
Tint		
Exposure		
Vibrance		
Clarity	+7	7
Texture	+8	8
Black Clipping	-4	-4
White Clipping	+10	10

Q. Lately, Lightroom has been running pretty sluggish for me. I have 90,000+ images in my main catalog. Am I getting close to the limit, or is it something else?

A. I don't think it's the 90,000 images; you can add a lot more than that without any problem. Here's something you should try: Go under Lightroom's File menu and choose Optimize Catalog. This runs a clean-up routine that could put back that spring in the step of your catalog and get you back to full speed. Give it a try! My guess is that'll do the trick. ■


Lightroom Classic
File
Edit
Develop
Photo
Settings
Tools
View
Adobe Lightroom Classic
Lrc
Scott Kelby
Navigator
New Catalog...
Open Catalog... ⇧⌘O
Open Recent ▶
Optimize Catalog...
Import Photos and Video... ⇧⌘I
Import from Another Catalog...
Import a Photoshop Elements Catalog...
Tethered Capture ▶
Auto Import ▶
Import Develop Profiles and Presets...
Export... ⇧⌘E
Export with Previous ⌥⇧⌘E
Export with Preset ▶
Export as Catalog...

Discuss this Issue

Send your Lightroom questions to **letters@photoshopuser.com** to have Scott answer them in *Photoshop User* magazine.

platypod®
the worlds
most compact
tripod base
Square Jellyfish Tripod Phone Mount
Platyball Ergo
Platyball Elite
Platypod Gooseneck
LitraTorch2.0 Lights
Platypod Max
Benro IN00 Single Action Ball Head
Platypod Multi Accessory Kit
Platypod Ultra

Photo © Gilmar Smith 2020

The Platypod Ecosystem

Founded in 2014, Platypod built its brand around quality and utility for artists to establish expanded perspective and vision. Our products offer unlimited combinations of tools forming an ecosystem of inspiration for photographers in areas of macro, architecture, landscape, hiking and traveling situations where tripods dare not go.

Photo © Bob Coates

Photo © Paolo Cascio

Photo © Bob & Dawn Davis Photography

Photo © Joe Pellicone

platypod.com

Tips & Tricks

SEÁN DUGGAN

As I write this, calamity and catastrophe have been much on my mind the past week. Northern California, where I live, has been under siege from an unprecedented number of large, lightning-sparked wildfires. We even had a fire that swept through our own small mountain town that destroyed several homes and came very close to becoming a devastating, community-altering event.

Disasters, of course, can and do happen, in real life and also in our digital lives. Fortunately, as far as your Lightroom Classic catalog and image archive are concerned, there are some things you can do to prepare for external catastrophes such as fires, storms, and floods, as well as mitigate any digital disasters that may befall your image catalog.

Note: This article is all about Lightroom Classic, where you're responsible for the organization and backup of your catalog and image files, and not the cloud-based version of Lightroom, where your images are stored on Adobe servers.

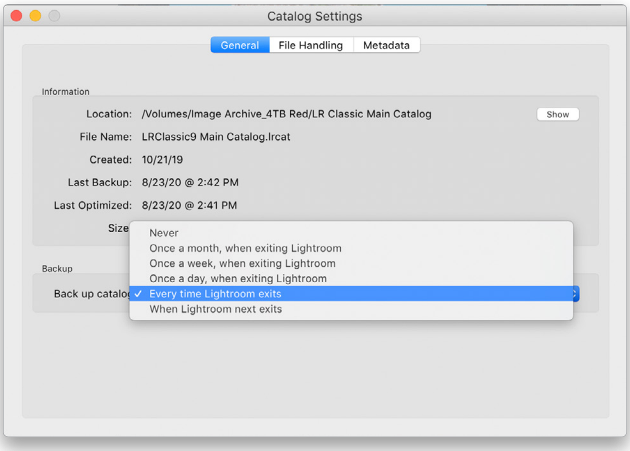
Catalog Backup and Image Backup

The beauty of digital data is that it can be copied multiple times, and each copy is essentially a new "original." To take advantage of this, however, you do have to make sure that you're making regular backups of both your Lightroom Classic catalog file and the image files that the catalog references. Maintaining regular backups is an essential part of working with digital information, but it always bears repeating, especially for new users.

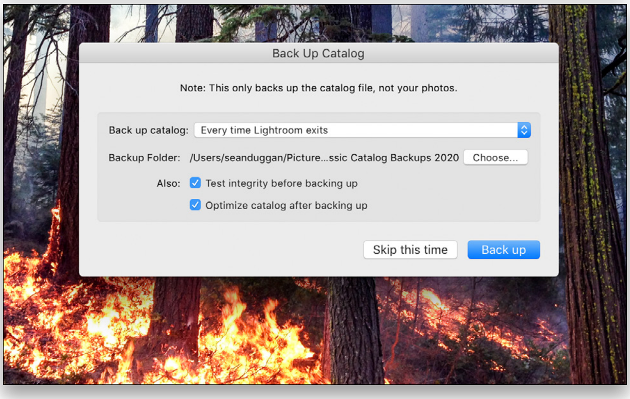
Lightroom Classic Catalog Backup

Lightroom Classic can handle the backup of the catalog file for you, or at least remind you about it, if you take advantage of that preference setting. In the Catalog Settings dialog (Lightroom Classic [PC: Edit]>Catalog Settings), you can specify how often Lightroom prompts you to back up the catalog. I have mine set to Every Time Lightroom Exits. That doesn't mean I actually back it up every time I quit the program, but if I've done a lot of work on the catalog in that session, then I typically will back it up.

You can also specify how often you're reminded about backups in the Back Up Catalog dialog that appears after you choose to quit the program. This is also the place where you specify where the backed up file is saved. The best practice is to back up the catalog to a different hard drive from where the main catalog file is kept. That way, if your primary hard drive fails, you have a recent backup on another drive.


Catalog Settings
General
File Handling
Metadata
Information
Show
Backup
Never
Once a month, when exiting Lightroom
Once a week, when exiting Lightroom
Once a day, when exiting Lightroom
When Lightroom next exits

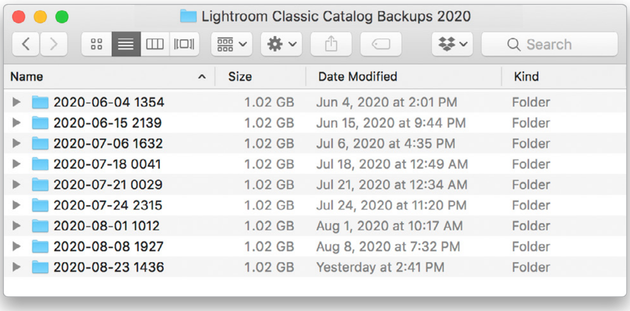
Location: /Volumes/Image Archive_4TB Red/LR Classic Main Catalog
File Name: LRClassic9 Main Catalog.lrcat
Created: 10/21/19
Last Backup: 8/23/20 @ 2:42 PM
Last Optimized: 8/23/20 @ 2:41 PM
Size
Back up catalog ✓ Every time Lightroom exits



Note: This only backs up the catalog file, not your photos.
Back up catalog: Every time Lightroom exits
Backup Folder: /Users/seanduggan/Picture...ssic Catalog Backups 2020
Also: ☑ Test integrity before backing up
☑ Optimize catalog after backing up

Backing up the catalog protects it against a hard drive failure, of course, but it can also be critical in case the catalog database becomes corrupted and you need to revert to an earlier, non-corrupted version. Lightroom Classic creates a new folder for each backup.

Tip: It's a good idea to check your catalog backups folder every once in a while and clear out the older ones to free up hard drive space. Typically, I only save the most recent four or five backups and delete the older ones (the backups folder in the illustration below is 9 GB, but if I reduce it to only four backup files, I can reclaim about 5 GB on my drive).



Name	Size	Date Modified	Kind
2020-06-04 1354	1.02 GB	Jun 4, 2020 at 2:01 PM	Folder
2020-06-15 2139	1.02 GB	Jun 15, 2020 at 9:44 PM	Folder
2020-07-06 1632	1.02 GB	Jul 6, 2020 at 4:35 PM	Folder
2020-07-18 0041	1.02 GB	Jul 18, 2020 at 12:49 AM	Folder
2020-07-21 0029	1.02 GB	Jul 21, 2020 at 12:34 AM	Folder
2020-07-24 2315	1.02 GB	Jul 24, 2020 at 11:20 PM	Folder
2020-08-01 1012	1.02 GB	Aug 1, 2020 at 10:17 AM	Folder
2020-08-08 1927	1.02 GB	Aug 8, 2020 at 7:32 PM	Folder
2020-08-23 1436	1.02 GB	Yesterday at 2:41 PM	Folder

Back Up Your Image Files

In addition to making regular backups of the Lightroom Classic catalog on a separate hard drive, you also need to ensure that your image files are backed up. This backup is one you have to handle on your own (meaning Lightroom doesn't do it for you, or remind you to do it), either manually or by using backup software.

Onsite and Offsite Backups

Redundancy is the key when creating a backup routine. You should always have *at least one* backup of your image files and a recent backup of your Lightroom Classic catalog on a separate hard drive. To protect the data from a disaster such as a fire or storm (or a firestorm!), it's recommended that you also have another copy of the backup that you store offsite. This could be at your home or your office, or at the home of a relative who lives nearby (but not so close that their location might be affected by the same disaster that could affect your house).

In addition to a backup drive in my home office that contains a copy of my current catalog, the catalog backups, and my image files, I also keep another hard drive that's a copy of this one in a safe deposit box at my bank, which is about six miles away. I typically update this about every one or two weeks, swapping it out with the primary onsite backup drive. This is a critical part of my backup routine, since I live in an area where devastating wildfires are a possibility each summer and fall.

Online Backup Solutions

Of course, if you live in an area with reasonably fast upload speeds, then you may also consider using an online service to back up your images and other important data. Due to the pathetic upload speeds in my corner of the world, this isn't an option for me (hence the separate backup copy in the safe deposit box), but it may work well for you. The important thing is to have a second backup at a separate physical location from your primary one.

Using Dropbox or Google Drive for Your Catalog

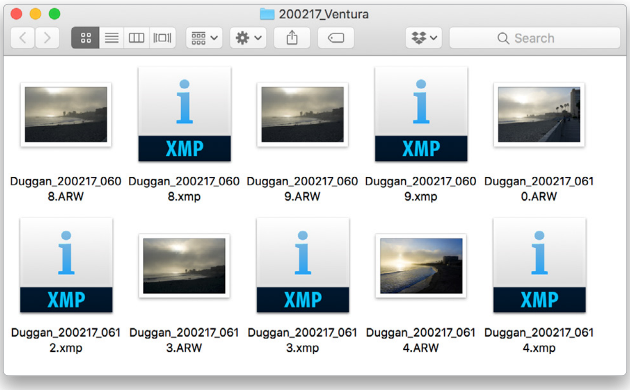
In some cases, you may also be able to use a service, such as Dropbox or Google Drive, as a home for your Lightroom Classic catalog. This would serve as both the local file that you access when you're working in Lightroom Classic, as well as an online backup stored in the cloud on Dropbox or Google servers. You'd also have an updated copy stored on any other computer that's connected to the internet and synced to those services. I'd only recommend this approach if you're the only person accessing the catalog file.

Other Disaster Recovery Steps

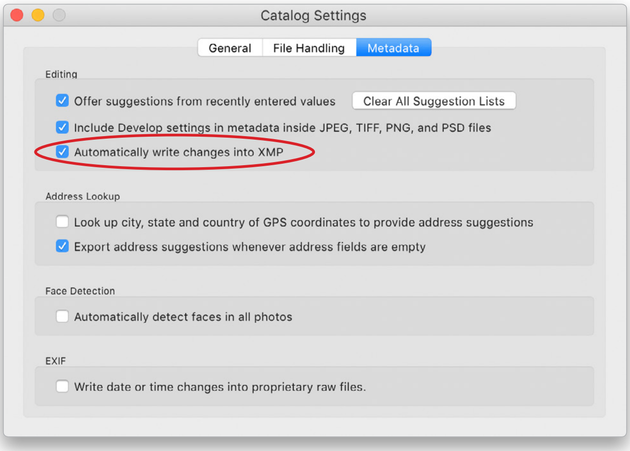
The backup approaches mentioned so far are intended to help you recover from either external destructive catastrophes, or purely digital disasters such as a hard drive failure or a corrupted Lightroom catalog. There are some other steps you can take to add information to the catalog that can help you recover if your image files are fine, but the Lightroom catalog has to be completely rebuilt.

Write Changes to XMP

Lightroom Classic stores the changes you make to the file (e.g., keywords, Develop settings, etc.) in the catalog database. In a dire situation where you had to ditch the catalog and reimport images into a new catalog, you'd lose all of that work. By writing changes into XMP files, however, that metadata, including any Develop module settings, is stored in XMP "sidecar" files that reside in the same folder as the images. When these images are imported into a new catalog, Lightroom will recognize those XMP files, and all your previous metadata and Develop settings will be applied in the new catalog. I've worked with a number of clients where this has saved the day when they had to reimport images on which they had previously done a lot of work.


200217_Ventura
Search
Duggan_200217_0608.ARW
Duggan_200217_0608.xmp
Duggan_200217_0609.ARW
Duggan_200217_0609.xmp
Duggan_200217_0610.ARW
Duggan_200217_0612.xmp
Duggan_200217_0613.ARW
Duggan_200217_0613.xmp
Duggan_200217_0614.ARW
Duggan_200217_0614.xmp
XMP

You can save the metadata into XMP files on a case-by-case basis by selecting a group of images and using the Command-S (PC: Ctrl-S) shortcut. The menu command for this is Save Metadata to File and can be found in the Metadata menu in the Library module, or the Photo menu in the Develop module. You can also have Lightroom automatically write all changes to XMP by choosing this in the Metadata section of the Catalog Settings dialog. Catalog Settings can be found in the Lightroom menu on a Mac, or in the Edit menu on a PC (or it can also be accessed via a button in the Performance tab of the Preferences).


Catalog Settings
General
File Handling
Metadata
Clear All Suggestion Lists

Editing

☑ Offer suggestions from recently entered values

☑ Include Develop settings in metadata inside JPEG, TIFF, PNG, and PSD files

☑ Automatically write changes into XMP

Address Lookup

☐ Look up city, state and country of GPS coordinates to provide address suggestions

☑ Export address suggestions whenever address fields are empty

Face Detection

☐ Automatically detect faces in all photos

EXIF

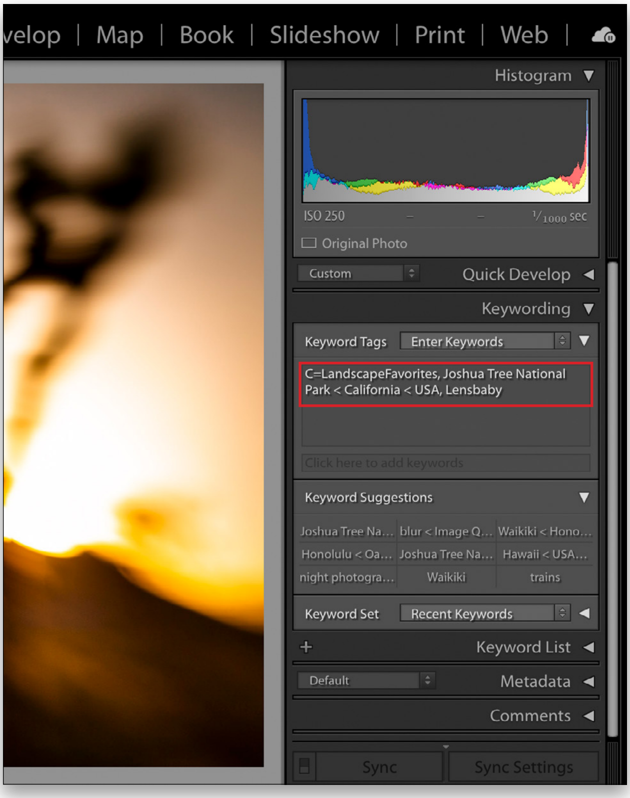
☐ Write date or time changes into proprietary raw files.

Reference Collection Names as Keywords

Saving the metadata to an XMP file will preserve any text-based metadata you've added (keywords, copyright notices, captions, descriptions, contact info, etc.), as well as the Develop settings, but the one thing that isn't saved here are the names of any collections that an image may be a part of. After you've spent a lot of time arranging images into collections as part of your organization process, it would be significant to lose all that work if you have to start from scratch with a new catalog.

One potential way around that would be to add the collection name as a keyword to any images in the collection (ideally it would be useful to have a collection setting that did this for you automatically). To do this manually, right-click on the name of a collection and choose Rename. Then, just highlight and copy the name of the collection and cancel the rename dialog. Next, with the images in Grid view in the Library module, select all the images in a given collection, and then paste the copied collection name into the keywords field in the Keywording panel. This will add those keywords to all the files in that collection at once. You might also choose to modify the collection name when you add it as a keyword (e.g., C=LandscapeFavorites) to make it easy to find the collection name among the other keywords.

If you ever have to reimport from scratch, that information in the XMP file will be recognized by Lightroom, and you can then use the keyword search capabilities to isolate just those images and rebuild your collection structure. ■


velop | Map | Book | Slideshow | Print | Web |
Histogram
ISO 250
1/1000 sec
Original Photo
Custom
Quick Develop
Keywording
Keyword Tags
Enter Keywords
Click here to add keywords
Keyword Suggestions
Joshua Tree Na…
blur < Image Q…
Waikiki < Hono…
Honolulu < Oa…
Joshua Tree Na…
Hawaii < USA…
night photogra…
Waikiki
trains
Keyword Set
Recent Keywords
Keyword List
Default
Metadata
Comments
Sync
Sync Settings

C=LandscapeFavorites, Joshua Tree National Park < California < USA, Lensbaby

Discuss this Issue

ALL IMAGES BY SEÁN DUGGAN

litra®
PROFESSIONAL ADVENTURE LIGHTING

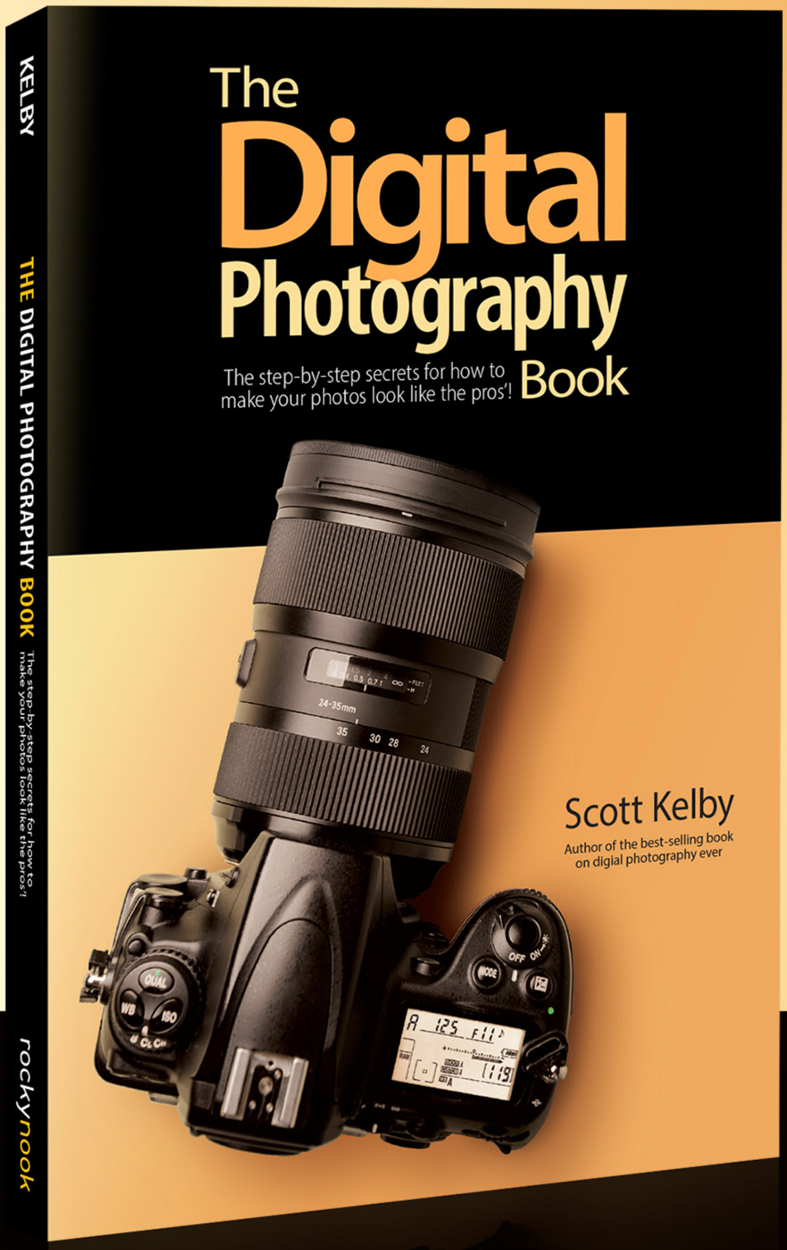
LitraStudio 3000LM 36W RGBWW 2-10K CCT 97CRI/TLCI
s 10M Wat
LitraPro Full Spectrum 1200LM Bi-Color 95CRI
Wireless 30M Waterproof MIL-STD810G

Discover Litra's family of award winning lighting solutions for photography and videography. Bring your visions to life with the world's most versatile, compact, durable and powerful continuous LED fixtures, modifiers and mounting accessories.

SEE THESE LIGHTS IN ACTION

Visit Litra.com for more information

© 2020 Litra® • Litra.com • @LitraGear


KELBY
THE DIGITAL PHOTOGRAPHY BOOK
The step-by-step secrets for how to make your photos look like the pros'!
rockynook
The
Digital
Photography
Book
The step-by-step secrets for how to make your photos look like the pros'!
Scott Kelby
Author of the best-selling book on digial photography ever

Do you have better photos inside you, just waiting to get out? This book can help.

A totally updated version of the #1 best-selling digital photography book of all time!

KelbyOne Pro members: Use your discount code at rockynook.com to get 50% off your purchase

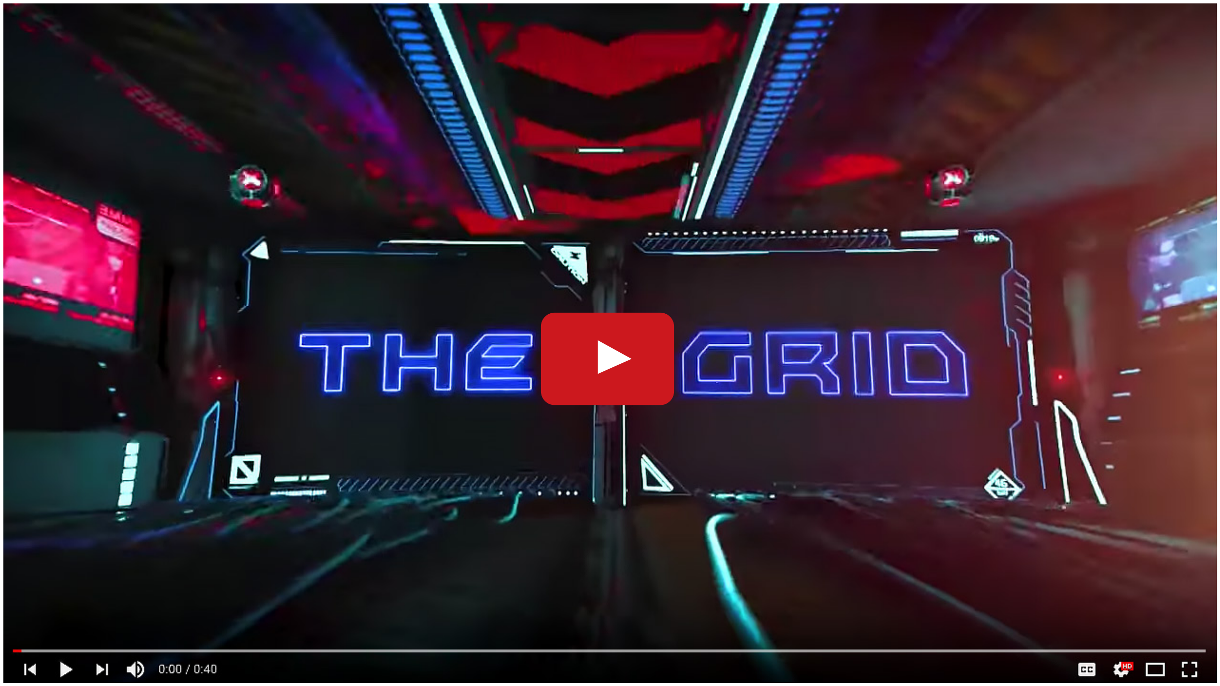
Every time you turn the page, you'll learn another pro setting, tool, or trick to transform your work from snapshots into gallery prints. If you're tired of taking shots that look "okay," and if you're tired of looking in photography magazines and thinking, "Why don't my shots look like that?" then this is the book for you.

kelbyone | kelbyone.com | rockynook.com | #kelbyonebooks

THE GRID

a free live talk show about photography, Photoshop & other industry-related topics

wednesdays. 1:00pm ET
kelbytv.com/grid


THE GRID
0:00 / 0:40

kelbyone

westcott®

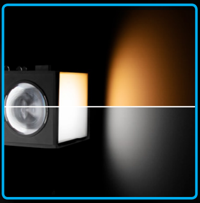
Learning Light

Designed by Scott Kelby

Learn lighting in the palm of your hand.

- Made for educators and students
- Designed to teach photography lighting
- Offers a variety of lighting techniques
- Lightweight handheld design
- LED is cool to the touch
- Optional mount for a tripod or stand
- Standard AA batteries included

EDU Price: $89.90



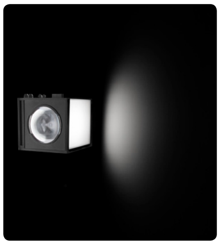
Quickly switch between daylight and tungsten light

Center column rotates to change lighting options

Includes KelbyOne video training for students and educators

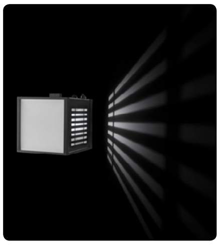
Experiment with various light techniques and effects

Direct Light



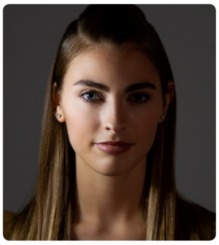
Diffused Light

Fresnel

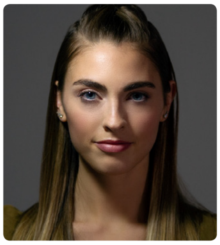


Gobo

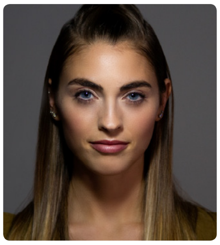
See how different light patterns look on your subject



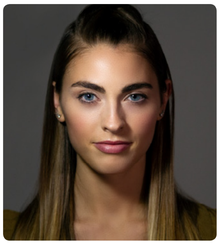
Split



Rembrandt



Butterfly



Loop

Designed by Scott Kelby

The Learning Light is the first educational lighting device that allows you to experiment with various lighting techniques without the need for complex or expensive equipment.

Scott is a photographer, designer, and award-winning author of more than 80 books, including *The Flash Book*, *Light It, Shoot It, Retouch It*, and *The Digital Photography Book Series*. He's Editor of *Photoshop User* magazine, and CEO of the KelbyOne Online Educational Community.

See it in action and order yours at fjwestcott.com/learning-light-by-scott-kelby